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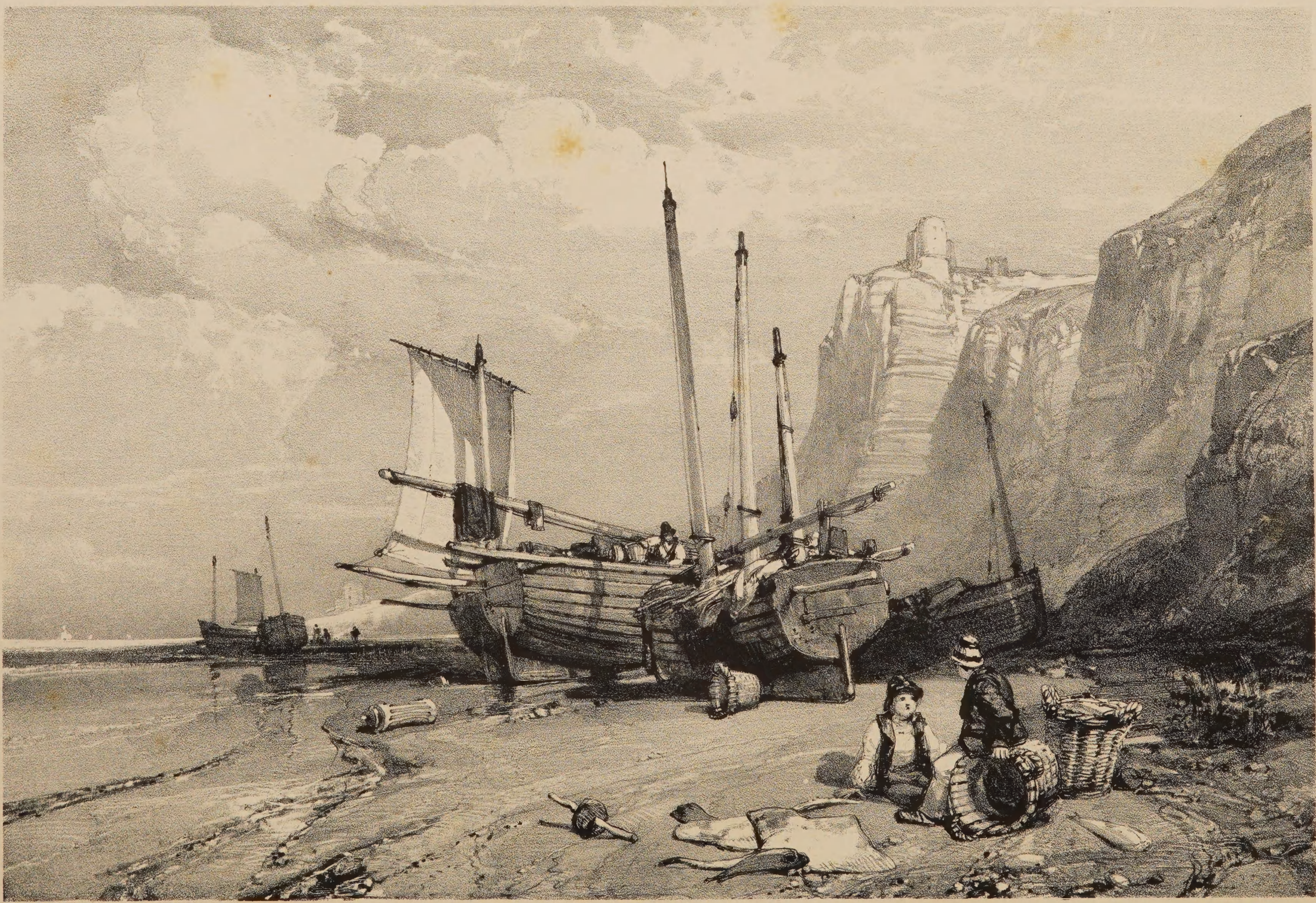

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ELEMENTARY ART;

OR,

THE USE OF THE LEAD PENCIL

ADVOCATED AND EXPLAINED.

BY

J. D. HARDING.

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PREFACE.

The object of the Author in undertaking the present Work, has been, to place before those who desire to study the Arts of Design, and especially those who practise, for the first time, the use of the Lead Pencil, such simple rules for their guidance, as will enable them to see how Nature may be represented by Art. Others have written very ably on Design, but not in a way elementary enough for the capacity of their uninitiated readers, so that they have not known how to employ, with advantage, the studies placed before them. The general cause of deficiency in the Pupil, has therefore arisen from the want of such necessary and correct preparation.

It appears to the Author that this serious disadvantage may be remedied, by providing for the early Student, a Work of the kind he now offers, which he trusts will assist in the attainment of the mechanism or execution of the Art, and shew him on what principles its rules are founded, and by which a clear knowledge of Form is to be obtained, the picturesque in Nature selected, and Art employed to imitate her.

A correct knowledge of Drawing seems at this moment to be more than ever demanded, when general education, to which it is so important an auxiliary, is making such rapid advances. Attention is thus directed to the *practical* study of an Art, the value of which, as a general attainment, has been too much disregarded, though it is one of the most essential branches of education.

This Work, it is hoped, will be useful in furnishing the Student with assistance, to which he may continually refer for information in the absence of the Master, and teach him, by the simplest instrument, the Lead Pencil, in what manner, even in his earliest efforts, he may study Nature, and acquire Art with the certainty of eventual success.

In pursuit of this object, the Author has, in order to make his Work useful to the degree he desired, extended the number of Plates, and pages in explanation, much beyond what he originally thought would have been sufficient; and he has endeavoured, as nearly as possible, to follow the course which his experience in actual instruction has suggested to him.

In following this plan, he trusts that disappointment will not be felt, because he has not brought within this elementary and most essential part, the study of Composition and Effect. If, however, this Work, which has no pretence beyond directing the Student to a right use of the Lead Pencil, (*the most valuable instrument in Art*), prove successful in convincing his Readers of its importance, he intends to follow it by a publication upon those higher attainments, which can only be well understood and justly appreciated by Pupils, who have laid a proper foundation for excellence in Art, by a study of its first principles.

To his friends, H. P. Briggs, R. A., and E. Landseer, R. A., the Author is indebted for their kind assistance, in being able to give the Examples contained in Plates IV. and V., and for the additional evidence of the truth of his positions thus supported by the authority of their approbation and the aid of their high talents. In reference to the other Plates, it is only necessary for him to add, that they are fac-similes of his own Sketches, the subjects of which have all been taken from Nature. Amongst them will be found—

A Study from Arundel Park	Plate II.
Trees from Windsor Great Park	XIII.
Trees from Adrian Villa	XIV.
Alnwick Park	XVI.
Beech Trees from Knowle Park	XIX.
Fir Trees from Virginia Water	XX.
Ash Trees from Penshurst Park	XXI.
Oak Trees from Windsor Forest	XXII.
Elm and Pollard Willows from Eton Playing Fields	XXIII.
Beech Trees from Buckhurst Park	XXIV.
Mill and Common Willow at Arundel	XXV.
Beach Scene on the Hastings Coast *(Frontispiece)*	XXVI.

4, Gordon Square,
London University.

INTRODUCTION.

The following pages contain the substance of the Author's Lessons to his Pupils, accompanied with such examples, as he found calculated to illustrate them and effectually to impress them on their minds; and having found them to be useful in facilitating their knowledge of the Art, theoretically and practically, he has been induced to place them before the Public; being stimulated, moreover, so to do by the frequent entreaties of his Pupils, as well as by a desire on his own part to assist, as far as in his power, in directing aright the views of those whose wish it is to become acquainted with Art; and these are numerous in every variety of profession and rank, whether they desire it as an accomplishment, or as a necessary auxiliary to their other pursuits.

Much has already been written, on the "Art of Learning to Draw without the Aid of a Master," (*a visionary idea which I entirely disclaim,*) and on "The Art of Painting in Water Colours," and in "Oil Colours," explaining rather the practice of the materials than the principles of Art. Many books also of Lessons and Studies in Pencil Drawing have appeared from the hands of individuals, more or less able masters of their profession, and not a few since the introduction of the invaluable Art of Lithography, including those which have been added to the number from the hand of the Author himself. In those, however, neither the Author nor his contemporaries have hitherto attempted to explain to the young and inquiring pupil, for whose benefit such rudimental instructions were especially intended, why the various methods used to characterise the different objects to be found in them have been adopted; and whether these have their foundation, as they ought to have, in Nature; or whether the results seen by the learner be the consequence of previous intention or be merely accidental. Now, as it is in most cases more easy to judge of effects than to ascertain causes, the trouble of investigation is commonly avoided, or believed to be unnecessary. The usual impression is that the Artist has accomplished every thing by his genius; that all difficulties have been overcome by its unaided strength; and that, without similar natural endowments or intuitive faculties, it would be in vain to make the attempt even. Without these, the young aspirant conceives it dangerous to try the strength of his pinion, much less to dream of soaring to the same imaginary and apparently unapproachable heights.

With the view, therefore, to undeceive those who adopt this erroneous and too general opinion, as well as to assist others who, though not labouring under this mistaken impression, nevertheless believe the Art to be a mystery, the Author has entered upon this undertaking; and he will feel himself amply rewarded if it should prove successful in promoting a more correct and decided judgment, and a purer taste, for a pursuit so gratifying, so useful, and so elegant; or aid in overcoming what have hitherto appeared to be insurmountable difficulties; and make it clear, that, like all other important objects of pursuit, it is to be obtained by study and perseverance only. It is also his object to show that any attempt to remove obstacles by practising in the style, or, more correctly speaking, the manner, of another—adopting merely his particular views of Art, rather than striving to obtain a knowledge of the Principles on which all Art must be founded, can only lead to disappointment.

Art, indeed, should be considered as a language possessing various characters, which are adapted to convey ideas yet more various; and it is peculiarly within its province to communicate some ideas even more powerfully than language,—ideas such as are wholly unattainable by its more arbitrary signs. Well-known instances of its applications the most varied, whether to topographical or to illustrative purposes, might readily be adduced in evidence of this truth. Who, for example, would prefer from the Pen the ordinary, dry, indefinite, and often elaborate description (we do not allude to those of a Byron, or a Scott, though even they can never convey a true, and to no two persons the same, idea) of scenes, which the Pencil of an Artist can display in vivid hues and striking forms, and offer to the spectator so faithful a transcript of Nature, and appeal so strongly to his imagination, as almost to lead him to believe that he sees before him the beautiful and inspiring reality!

Like language, Art also has its Rules; and they who would aspire to portray the creations of a vivid fancy, or make faithful and forcible transcripts of Nature, in all her pleasing and endless varieties, must, in order to gain a knowledge of them, consent to adopt the same means as are employed in the acquisition of language itself. None ever indulge a hope of learning a language wholly unknown to them, by tracing its characters, or by transcribing a few passages from books written in it; nor expect to become familiar with it, merely by repeating the sounds after a professor; it is begun by studying its elementary principles, and the meaning of its words. Why then should any one hope to arrive, by less studious efforts, at the equally difficult attainments of Art? In the latter, as in the former, all expectations of success should be founded on a knowledge of its rules and characters; nor can any one hope to make satisfactory progress in either, by simply transcribing, without understanding, what others have done for them; such attempts can end in nothing but abortive efforts and eventual disappointment. A sound knowledge of Art, therefore, is to be obtained upon no other terms than a study of *its* elementary principles, some enthusiasm, and a desire to excel—the same means, in short, as are found indispensable for the acquisition of language, and the attainment of knowledge in every Art and Science.

There is one difficulty connected with Art, however, in which it may be said to differ from language, inasmuch as the latter has its established characters, while those of the former are the productions of the Artist's own ingenuity, invented to convey more distinctly his own ideas, and to exhibit to others the views which he has of Nature; and this it is that gives occasion to all the varieties observable in the works of the different Painters, ancient and modern, constituting the originality, and distinguishing the manner of each. Hence every original Painter has found it necessary to invent the characters in which he has communicated his thoughts; this has rendered the careful and attentive study of Nature imperative, as well as the best works of his predecessors or contemporaries, from which he might derive such aid as he could most usefully apply, to assist his own observation; thus making their thoughts and practice conduce towards the attainment of a method which he considers strictly true and original. With the Amateur it is different: Art with him is but a secondary consideration, a part only of his education. Exempted from the necessity of becoming conspicuous for his high and peculiar attainments, or seeking some new means of honourably distinguishing himself from those who have preceded him in the same pursuit, he is enabled to save himself much time by reaping the fruits of exertions not altogether his own, always observing that they are derived from a knowledge of Nature, and effective only in proportion to the solidity and extent of that knowledge, without which they would be utterly useless to him, and a mere sacrifice of time and labour.

If it be commenced with right principles, and governed by well-directed study, skill in Art may be brought within the reach of all who desire to possess it; and, considering its universal usefulness and practicability, it is truly astonishing to see how few, comparatively, of the middle and higher classes, especially gentlemen, bestow on it any thing like the share of consideration it merits. The pursuit is usually left to ladies, who are unfortunately induced to learn it simply as a means of killing time, and are satisfied if they can copy what is set before them; and it is too often vilely associated with every description of empyrical trash, offered to the ignorant and the idle for the same end; if properly viewed, however, it should be esteemed as an indispensable part of a liberal education. To attempt to acquire a knowledge of Drawing by such inadequate means is about as reasonable as to suppose we could attain any degree of literary excellence by employing the pen, or imitating the peculiar characters of some celebrated writer. It is not more absurd to imagine, that the materials with which the Artist wrought will confer the gift of inspiration, than that the blind mechanical use of colours in the hands of the copyist will lead to excellence in the Arts of Design or Painting; and the end is too often considered as attained, when a slight knowledge of the means has been acquired, and these mannered, and imperfect. Yet, if correctly learned, who is there amongst the numerous classes of men daily leaving our public schools and universities, with leisure and fortune at their command, that would not feel the Art to be an acquisition? It has been called a sixth sense, from the gratification it affords, and the power it gives of fixing scenes, persons, and events to which the memory can refer. Who is there, to whom, in future life, such a pursuit would not be very delightful, if not eminently useful? To the Nobleman and Gentleman who have sought foreign climes in order to extend their knowledge of the world, but whose recollections of scenes and places they have visited, perhaps for the first and last time, must be every day growing more and more indistinct, what a delightful retrospect would it not afford! what a source of pleasurable interest to themselves and to their friends, to be enabled, with the Pencil, to recall them, not only to the mind, but to the eye, with all the vivid truth and freshness of reality! And some there are who can bear enthusiastic testimony to its influence and its merits in these respects. To the Clergyman, who perhaps passes much or most of his time in the country, could we mention a pursuit at once more natural or more compatible with his sacred character. To the Country Gentleman, it would constantly afford an agreeable, an entertaining, and an interesting variety of pursuit and pleasure out of doors; and when weather prevents, a most fascinating occupation within. But however desirable in all these instances, it will be found highly important, if not absolutely indispensable, in the Profession of Surgery; for, it is an undeniable fact, that the medical man may, within the compass of an ordinary volume, procure for himself more valuable and varied materials to refresh his memory, and apply to his daily recurring cases, than he would be able either to gather or to retain in the shape of Preparations; and this, too, without hazard or difficulty, and at a less cost of time and trouble; and many distinguished Practitioners have known by experience its great advantages.* To how many of our Soldiers and Sailors are we indebted for scenes in which they have travelled, and fought! to them it has been another right-hand. To the Lawyer who can draw, it is an additional language, assisting him in eliciting or affording explanations where every other language fails. To the Mechanician, it is enough to say that it is absolutely necessary:—in short, there are few conditions of life in which it would fail to prove a useful, illustrative, and powerful auxiliary, and one applicable to many purposes not contemplated until its powers are required. It is no small part of its recommendation as an accomplishment, that it is a sure resource under all the varieties and vicissitudes of fortune. The experience of numbers has proved the correctness of this estimate of its value.

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* If the Student derives his most valuable knowledge from a progressive series of Anatomical Plates, during his attendance upon the Lecture and the Hospital, how much more would delineations, founded upon his own experience, in after life, with observations on the cases, form an invaluable storehouse of surgical facts, applicable to new accidents and presentations, and always ready at hand to assist the uncertainty of memory?

If what has been here advanced be admitted as evidence of the general usefulness of Art as a branch of education, is it not truly astonishing that it should be so much, nay, almost universally, neglected? for it may be confidently asserted, that all, under proper instruction, may acquire sufficient knowledge for every practical purpose. The youthful and least informed mind may be initiated into a knowledge of its principles, without any more reference to innate predisposition for it than is looked for in regard to their other studies. Does any parent ask what genius in youth is necessary to the acquirement of Latin and Greek, or of any other language? or for a natural inclination sufficiently marked towards any other branch of a general education? All are, more or less, required to receive what is termed a good or liberal education; and all, without much reference to native talent, are placed in circumstances favourable for the attainment of it. Yet, with reference to Art, it is the reverse of all this, and without even the shadow of a reason being assigned. Every parent must first discover some indications of talent, or some demonstrations of natural inclination, in his children; and not until satisfied on this head does he venture to place them under instructors; and then only as an experiment to ascertain if his conjectures concerning their talents be correct. Not unfrequently, from his own ignorance of any benefits derivable from it, he is led to look upon it as merely busy idleness—a pastime, occasionally filling up a few vacant hours; or sometimes, as an opportunity for obtaining from the hand of a son or daughter, and more especially the latter, some trifling ornaments for the Drawing-room; their beauty sullied by the sadly unmeaning pretensions which were intended to enhance it. These belong to the large and ancient family of Samplers, and the yet more ridiculous pretensions to Pictures, wherein the Gentle Shepherdess, Charlotte at the Tomb of Werter, or some equally touching incident, flared in gaudy silks and worsteds; with every other glittering handicraft of the same sort, which, in by-gone days, passed for taste, and took the place of intellectual improvement, and of that which, in its turn, should now be removed for better. From the Boy is expected and boasted some glaring and ample display, which most probably has been liberally subscribed to by some one having more than enough to spare for the supply of his want of power or assiduity; and this is viewed, by indulgent friends and relatives, as an indisputable mark of genius; while the youths themselves are happy in the opportunity of gaining the Box of Colours, (or Paints, as they call them,) with all the enticing paraphernalia, so adapted to the waste for which their prolific ingenuity never fails to find ample scope.

It is to be regretted that most persons delay to acquire a knowledge of Art until after their education in every other respect has been completed; they then apply for instruction, though labouring at this advanced period under many disadvantages, their time being no longer at their own disposal, because they are then immersed in pursuits of profit or pleasure. Their matured minds enable them so readily and so fully to comprehend the theory of Art, that they in consequence have too little patience, and too much occupation to carry it into serious practice, and to overcome the mechanical difficulties necessarily attached to it. With this disinclination to submit to a severe study of its rudiments they wander from one Artist to another, seeking for fresh and abler assistance, till, incapable of finding a "royal road," they believe, from the repeated and inevitable failures, and the apparent proofs they encounter, that no method is to be discovered by which they can succeed as speedily as they imagined, and they give up their efforts discouraged, if not disgusted. On the other hand, it is better, generally speaking, not to enter upon the study too early; for, as Art is an appeal to the mind, and not addressed, as is commonly believed, to the eye;—requiring reflection, discrimination, and judgment in the application of its means, to effect its proper purposes;—it may be taken up with the best prospect of success by those who are sufficiently advanced to possess these qualifications.

These observations, though true as regards Amateurs, do not equally apply to those who would devote themselves to the Art as a Profession; for, as *their* business is to excel, and, if possible, to carry the pursuit of their object beyond their predecessors, (an arduous and difficult task,) or to strike out some new objects for attainment, *they* should never take it up unless naturally predisposed to do so; but when once determined, they should devote themselves, heart and soul, to the undertaking, the moment that circumstances will permit.

It is desirable therefore, if not indispensable, to give a right direction to the attempts of those who wish to become really acquainted with Art,—unveil to them some of its mysteries,—display its beauties, and by means of it, enable them to see the inexhaustible charms of Nature, in her minutest as well as in her grandest forms. The method here taught will, it is hoped, assist the Artist to explain his Art in such a manner, that neither the application of the Pupil may be labour in vain, nor the Artist's time and talent thrown away. That this is too frequently the case, the numbers of those who both give and receive Lessons amply testify. How few are there who can say they have benefited by such Lessons!—that the Pupil has gained any thing, or that the Master has been able to impart instruction with profit! And why is this? because the Artist is called upon to explain how he paints his Pictures, or, in the words of those who apply to him, to teach his style; seeking only to know the particular colours he uses, and how he compounds, and spreads them over a given surface. From want of the necessary previous information in his Pupil, he is rarely encouraged to attempt more; well knowing, from the ordinary opposition to his advice, that any further effort would fail to receive attention; or, even if regarded, would be scarcely better understood than if he were speaking in an unknown tongue; and, indeed, in the far greater proportion of cases, this is actually the fact. Let us take, for instance, a Lesson given by some distinguished Painter. All are struck by the readiness with which he produces a pleasing effect in his Picture — it has been the business perhaps of a few hours; the Pupil has learned what colours are used—their admixture—how applied; knows the peculiar qualities belonging to them—how, if wrong, they are to be removed; he has seen the mechanism of the work, but not the whole of it. Where are the years of previous study;—the thousand failures in the strife for success;—the stores derived from the study of Nature and Art;—the materials collected;—the experience?—all which have been silently, and invisibly at work; and the result now concentrated in the Drawing or Picture before him. The ease, the freedom, the certainty, have astonished and delighted; but the fruits of years, not of hours, have been witnessed. Does the Pupil believe it possible that so much knowledge can be made available to him within the compass of a few hours' study, to gather and develop which the Artist has brought into action the utmost enthusiasm, and unwearying industry, added to his natural endowments? It is enough, by way of answer, to recall the well-known anecdote of Sir Joshua Reynolds, who, when one of his sitters paid him for his picture, and observed it was for three hours' work, replied,—" No, Sir, it is for the work of thirty years." How different is the plan pursued in regard to the Pupils of other Teachers, when receiving instruction in the various branches of a liberal education! They are permitted to begin with the Elements of the knowledge required. The Musician begins by teaching the value of the notes, their names, &c. The Linguist, from the alphabet, proceeds through the orthography of the words, their sounds and meaning, and from their grammatical arrangement to the finished sentence. The Artist, however, strange to say, is almost invariably required to begin with the end, and to deceive the Learner by pretending to impart in a few hours, that which has cost him his life to acquire. Granting even that it could be accomplished, (a thing impossible,) then must the Master be content to exhibit his own pre-eminent dulness, in having devoted so long a period to acquire a power, which he is expected to promise, it shall not cost his Pupil more hours than it has cost him years to attain; for one or other of these positions must be correct. As well might the Machinist be applied to, to teach the skilful manner in which he adapts and directs the movements of the machine he has invented, without previously unfolding a knowledge of the laws of motion, on which its operations are founded. It is common to reply to an Artist, who urges the necessity of a previous acquaintance with the principles and elements of Art, that the object in view is to learn his admixture of colours, and his method of applying them. Such advice is generally disregarded as worthless, because believed to be unconnected with the acquirements sought. This is just as consistent as intreating the Machinist to say how and where he obtains the different materials he uses, and to show how the various parts of the machine are prepared and adjusted. Such information must be positively useless, unless the laws which govern its movements have been first learnt, to secure the results proposed by its action; and any judgment of the skill in the invention, or its purpose, from the polish of its parts, the materials composing it, or their orderly condition, would be just as reasonable as the not unfrequent admiration of a Picture for its "softness," or "high finish."

How many are there amongst persons of high attainments in other respects, who in such affected praises seek to hide their deficiency in the knowledge of Art; and, by thus pretending to knowledge, make their real ignorance of it the more glaringly apparent! for surely few things can be more ridiculous than the transports of delight too commonly expressed at seeing Rocks and Trees, Stocks and Stones, " so attractively soft," qualities at variance with their very nature; or in appreciating the merits of an Artist, and the extent of his talent, by the labour it has cost him to effect his purpose, and the numberless times it has been necessary for him to retouch his performance. Such things, in other pursuits, rather serve to make the want of ability the more evident. There is an equally mistaken admiration bestowed on others for their boldness and dash (the usual phraseology), where the boldness consists in the reckless freedom only with which every principle of Art and Nature are violated, every particle of resemblance unheeded and almost industriously avoided, for the sake of exhibiting some evidences of power, when, in reality, weakness is effectually betrayed by the speciousness of the disguise. This is emphatically called the *bold,* (and bold it truly is so to outrage Nature,)—the other the *highly finished* or *soft* style! See Plates XVII. and XVIII. as examples of each.

It is such prevailing and almost fashionable errors as these which prove so fatal to the encouragement of real talent, and so directly opposed to the acquirement of that knowledge which alone can give to Amateurs the power to appreciate, and the inclination to reward Art, and enable them, as far as their opportunities will admit, successfully to practise it.

To afford the Pupil more rational enjoyment in the exercise of this pursuit, is the Author's chief object in this work; to do all in his power to encourage them to aim at obtaining the mastery over a simple but most important instrument; and to convince them that, unless they can devote a portion of their lives to an uninterrupted pursuit of Art, they can never become Painters of Pictures. Can it be denied, that it would be much more desirable to give up sufficient time to become well informed and accomplished in the use of the Lead Pencil (the most elementary instrument), and alive to all the charms of Nature and Art, than to libel and outrage both by unintelligible daubs? This is but too frequently done by those who endeavour to reach a degree of excellence, which the Painter has only been able to attain by a life of undivided and unremitted study; and yet the Amateur commonly believes it possible to acquire Art by the study of perhaps one hour a-day for a few years, (nay, months only, in some instances,) and this truth every day's experience tends only the more fully to prove.

Art is no toy, or if it be, then must it indeed be an exalted one, to have engrossed the attention of a Phidias, a Michael Angelo, and a Raphael. Was there any thing trifling in the nature of what occupied such minds? though it has been the ordinary fate of Modern Art to be looked upon as little better than a plaything, in spite of the advantages it offers. The evil here arises from a knowledge of Art not being felt as important, nor understood to be the business of regular instruction; on the contrary, works of Art are falsely looked upon as the result of some especial gift, and its professors as the fortunate inheritors of its power, than which there can be no greater mistake. Do the most highly gifted in other respects understand it without the aid of observation and reflection? Can they appreciate its merits, or derive pleasure from its beauties? They cannot; and, in consequence, the Book of Nature is sealed to them; the charms shed over her Hill and Dale, her sweet green Meadows, and her barren Cliffs—her Seas and her Shores—her leaping Cataracts, and her noiseless Streams—her snow-clad Mountains, her placid Plains, and her waving Woods; — "the cloud-capped Towers," or "the gorgeous Palaces," united with her in grand and graceful combination, must be equally lost on all who refuse properly to study the only means which can open their eyes to behold, and their minds to receive, the truest and fullest impression of their grandeur; for all that the uninstructed eye can feel, they "waste their beauties on the desert air;" while those who, by means of Art, have learned to see Nature as in a glass, whether they behold her clad in her terrors or her smiles, in sunshine or in shade; whether they gaze o'er the far-stretching landscape, or rest the eye on its humblest feature, animate or inanimate, drink draughts of pleasure from the infinite and exhaustless sources continually springing up before them, which the uninstructed in Art can never hope to partake of to any great extent.

The study of the Lead Pencil, unaided by Colour, the *summum bonum* of Amateurs, offers little to attract their attention. Without troubling themselves to reflect on what may be the advantages derivable from it, it is at once despised as unworthy their consideration; and, thus falsely reasoning, they rush to Colour, and involve themselves in inextricable difficulties. Their condition resembles that of one who suddenly finds himself in the midst of the ocean, with maps and compasses, but without a knowledge of Geography or Navigation; who having made many ineffectual efforts to reach the land of promise, by driving before the wind, finds at last his error. The Amateur refers all his difficulties to a want of natural talents, with as much reason as the mariner who had never studied the science of navigation would attribute *his* to a want of genius; for, says Sir Joshua, "they who have never observed the gradation by which Art is acquired, who only see what is the full result of long labour and application, of an infinite number and infinite variety of acts (and such is the progress towards the power of painting Pictures), are naturally apt to conclude, from their inability to do the same, that it is not only inaccessible to them, but can be reached by those only who have some gift of inspirations;" when, however, it can be shown, that by the use of some such simple instrument as the Lead Pencil, they can with facility learn all that is most difficult and essentially requisite in Art, it deservedly claims more of their notice before it is so inconsiderately rejected.

If, therefore, the contents of these pages should tend to correct the erroneous views of Art, too commonly adopted; point out only the first step in a right direction to those inquiring the way; or afford the slightest degree of assistance to his fellow-labourers in the same vineyard, in their efforts to impart instruction, it is all the Author seeks;—the important and the chief object of his ambition.

REMARKS

ON

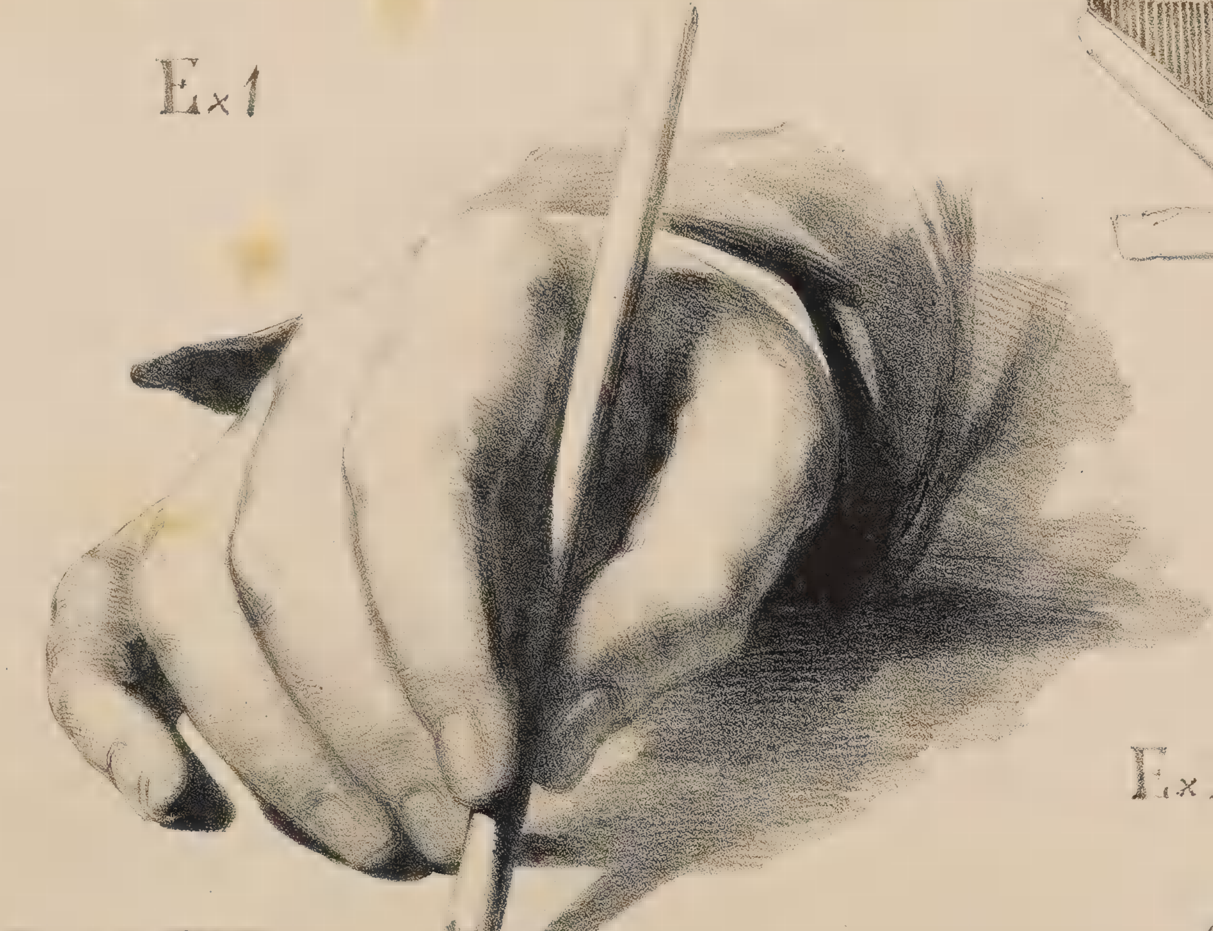
THE USE OF THE LEAD PENCIL,

WITH ITS APPLICATION TO DRAWING GENERALLY.

In order to ensure success in the use of an instrument of any kind, it is necessary that its nature, its qualities, and its adaptation to the purposes to which it is to be applied, should be perfectly understood. The instrument here treated of is, the Lead Pencil; and the end to be accomplished by its use, an imitation of Nature. We shall first endeavour to understand its properties; how far it is adapted to attain the end proposed by its application; and what circumstances in Nature, many or few, are within its capacity to imitate.

The foregoing observations are rendered indispensably necessary, as it is, or should be, the object of all Art to produce as near a likeness to Nature, in every respect, as the instrument, or material employed, will admit of; not so much by a *bonâ fide* imitation, as by reviving in the mind those ideas which are awakened by a contemplation of Nature. To tell with force the tale of sorrow or of joy, with all the complex variety and combination of human passions;—to terrify by the storm, or soothe with the calm; to feel the languor of noon's ardent heat; or glow with the splendour of a rising or a setting sun,—these are among the objects imitation should accomplish. In proportion to the vividness with which such pleasing or painful recollections of Nature, under every circumstance and variety of form, light and shade, and colour, are roused, and aided, by the pictorial influences of Art, will be the merit of the picture. The renewal of those feelings constitutes the true purpose of Art, and not by any means the exhibition of the mechanical processes, or the operations of the instrument with which this is effected; and since all materials and instruments are, more or less, opposed or adapted to this purpose, it is obviously important, to command success, that we should study in what degree any are likely to succeed in accomplishing this important end.

As the Lead Pencil is a simple instrument, it is, consequently, more fitted for communicating the first ideas of Art. But as all its operations are carried on by lines, it is evident, that though, in tracing the great variety of forms, or in giving the characters of objects, it is very effective, yet, as no lines are to be found in Nature, neither on the contour, nor on the surfaces of objects, it is for these reasons very ill adapted to the purposes of Art. Were not its operations, indeed, carried on with judgment, advantage taken of its fitness, and its unfitness either hidden or avoided, nothing satisfactory could be gained from its use. All imitations to be obtained by it are, first, with a line for the form, and with multiplied lines for the shadows, and these must be so distributed and arranged, as to distress the eye as little as possible by obtruding themselves, and either be totally or partially got rid of, as the case may demand. Refer to Plate II. Here, in the Stem of the Tree, and again in the Heads, in Plate IV., will be seen the application of these remarks, where the lines for the hair in the one, and the bark of the tree in the other, are not only decidedly useful, but absolutely indispensable. On the other hand, for the flesh of the Faces, and the denuded parts of the trunk of the tree, it is equally imperative that they should be got rid of, at least in following the suggestions of Nature. Though the absence of lines serves to give this character of smoothness, yet their presence is, to some extent, desirable, to portray the degree of rotundity, their quantity, and distinctness, regulated, of course, by the condition of the imitation in the other parts; and notwithstanding lines are, for the most part, contrary to Nature, these Examples may serve to show their power in conveying ideas; for generally, according to their direction, on surfaces where it is evident they may be the least positively like Nature, our notions of those surfaces, whatever their form or direction, are from them, in a great measure, received and confirmed.



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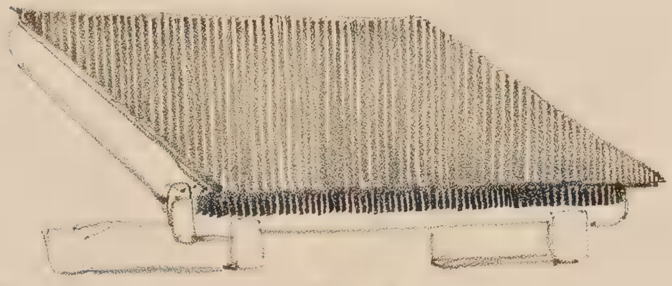

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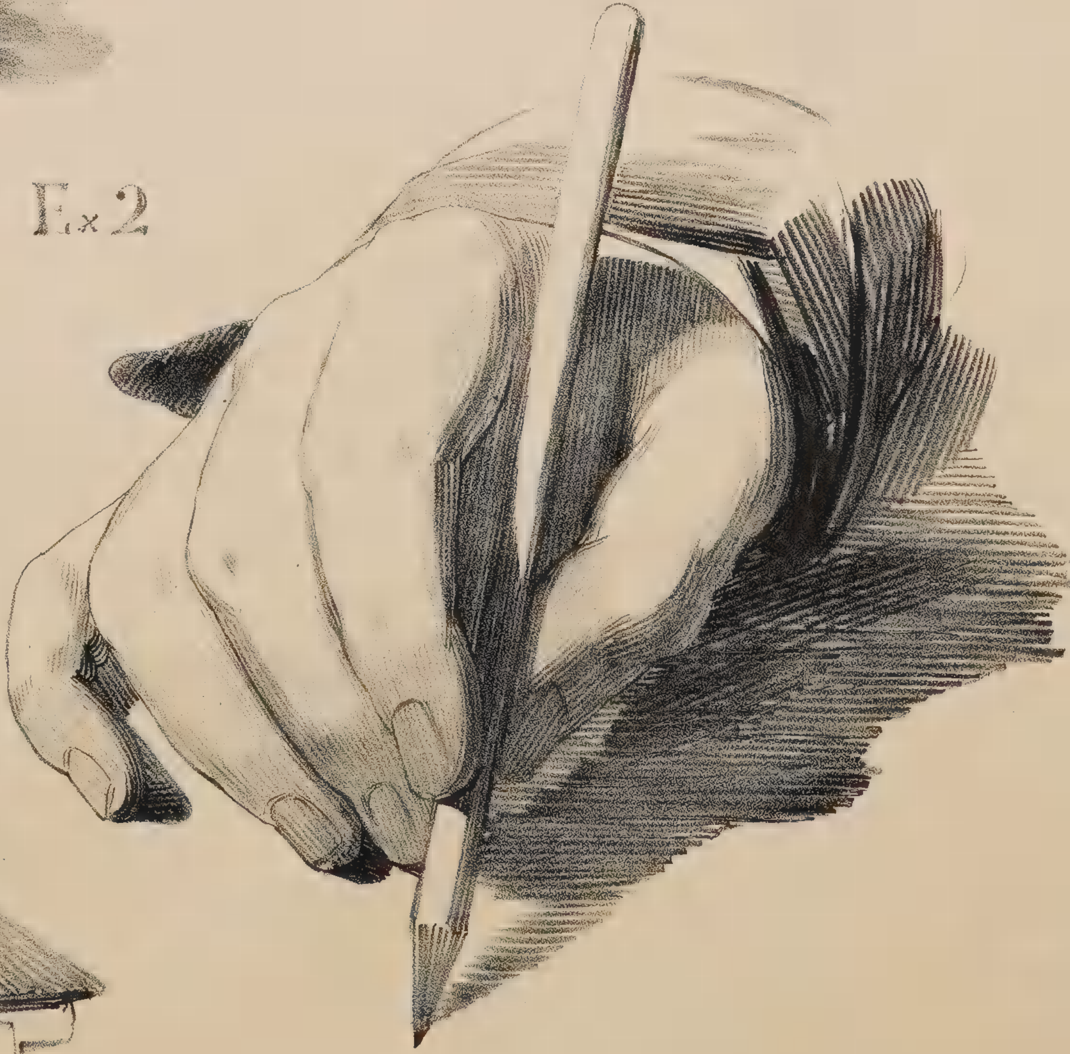

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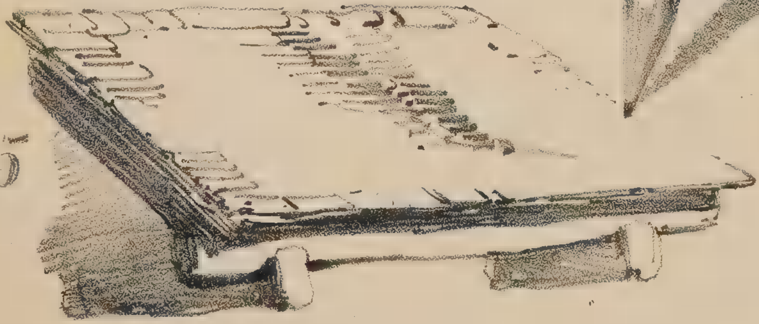

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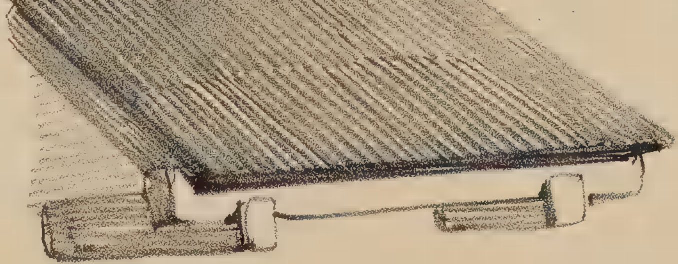

Ex 4

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Take, as an example, the Roof of a House (Plate I.), covered with tiles; and having drawn the outlines of three, let us proceed to shade one, or exhibit its surface, by merely placing lines upon it, without reference to its direction; and it will be seen that, by perpendicular lines, it would be made to appear upright, in complete contradiction to the outline, which shews it to be oblique, (look at Ex. 3); and though more is done by making the lines oblique, as in Ex. 4, having the same inclination as the ends of the roof, yet the material covering is not now shewn, consequently some other arrangement must be adopted, which shall, at the same time, effect both. As, then, the tiles lie in horizontal lines, by such they will be best represented; and so, by terminating them in oblique rows, parallel to the ends of the roof, the double purpose will be gained, as in Ex. 5.

Again, in the drawing of the Hand, where every part is more or less round, lines placed parallel to the outline, as in Ex. 2, do not give that roundness effectively, even though the intensity of the shadow be observed, and the means obtrude; whereas, when carried in the direction of the surface (as in Ex. 1,) its precise undulation is readily explained; but here the means do not obtrude. Again, it must be observed, that as no lines in this instance, and the like, are to be found in Nature, the lines used are crossed in many directions, to neutralize their unavoidable dissimilarity in this respect, always leaving those most wanted the most distinct, and, as in both cases, (Ex. 1 and Ex. 5,) the impression of Nature is more truly obtained, we become, in consequence, affected only with the ideas conveyed, and are not annoyed with the means, as in the former cases, which, considered abstractedly, are each equally unlike Nature, or nearly so. These examples, though simple (for, it must not be forgotten, beginners are here meant to be addressed), will be sufficient to shew that, whenever we derive pleasure from a work of Art, it is because it is founded on some principles in Nature, known and applied, not fortuitously or arbitrarily; and, admitting that chance should once succeed, unless the reason of the solitary success be discovered, the same cannot again be commanded, nor, for the like reason, can any failure be avoided.

It is in this way only, by studying the unerring principles of Nature, and on them founding the ingenious application of the means at our disposal, that we can learn to imitate her effectually. This ingenuity of the Artist, excited by and based on his knowledge, is commonly called his Genius, and is not attributed to his reflection;—for whether truths are to be told by language, or, as far as external Nature is concerned, by the more powerful language of form, light and shade, and colour, it is manifest that the principles of Nature must be learned with the rules of each language, before our ideas can be conveyed by either; and their strength can only be in proportion to our knowledge in each case. Thus "knowledge is power;" and to illustrate this axiom, as far as relates to Art, is the object of these pages and the accompanying Examples: first, by making known those principles; and secondly, by directing the learner, step by step, how to employ such means as may procure the result he should desire, viz. a forcible imitation of Nature.

The Student should, in this way, be encouraged from the beginning to take a philosophical view of Art, to reason on it well, that he may be able to practise it with effect; to depend on the application of principles (as he ought), and to avoid the idle and absurd reliance, sought by the indolent or the uninformed, "on some especial gift in themselves, some specific quality in the materials, or some false aptitude in their use, requiring no exertion of the mind to produce it, and making no appeal to the mind when done. It is not the eye, it is the mind," says Sir Joshua Reynolds, "which the Painter of genius desires to impress; nor will he waste a moment on smaller objects, which only catch the sense to divide the attention and counteract the great design of speaking to the heart." Were such consistent and enlarged views of Art more generally entertained by Amateurs, many would be added to the distinguished few we may justly be proud of possessing; to whom, as to them, the pursuit would be an unfailing source of gratification; who would deservedly rank amongst them, and whose works, light or elaborate, would, like theirs, be an honour to themselves, to the Art, and to their country,—would command admiration from all, and richly deserve the praises bestowed on them, whether by those who are competent judges, or as the tribute of affection and partiality.

Pl. II.

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ON FORM.

Perhaps there is no portion of Art so important as that of Form, nor one so very much neglected, both by those studying for the future exercise of the Profession, or who merely take it up as an amusement. All are far too anxious to use the brush, believing that colour and effect are all which it is necessary to know, or which is worth seeking; not being aware of the force of this plain truth, that it is impossible to please by these alone, however good they be, if the Form of an object be incorrect. Incorrect Drawing is an offence to the eye for which nothing, in short, can atone.

Our first impressions are derived from the forms of objects; it is by their shapes we know them from each other, and not by their light and shade, or colour; for, deprived of these, we can distinguish them, were we to grasp them in the dark, or blindfolded; we should be still sensible of the form of the objects we touch. If it be not by the Form, how then do we distinguish one person, or one thing, from another?

To this desirable end, namely, the power to draw Forms, is the instrument here recommended especially adapted; indeed, so very important are Forms, and the power to draw them a qualification and accomplishment so indispensable, as well to the Amateur as to the Artist, that I think I may assert, without fear of contradiction, that it would be impossible for any one not possessing such knowledge and power to arrive at any degree of perfection, or to produce works with many claims to merit. It is the only sure foundation for the Art, and with its unaided power many works have stood the test of ages, and excited the applause of every generation and every individual who has seen them. Witness the wonderful and almost magic statues of the Apollo Belvidere, the Venus de Medici, and the many other works of the ancient Sculptors, which look as if they now came breathing from the hands of a Praxiteles or a Phidias, a Michael Angelo or a Canova. Form is the Sculptor's only sphere of effect; and yet what wondrous beauties he displays! To him colour is valueless; the beauty of his outline not only compensates amply for its absence, but so little is the want of it felt, that there are few, with the smallest portion of good taste, whose feelings would not be outraged by its presence; and there are equally few who would not prefer the beauty of well-proportioned and finely-formed features to deformity with the rosiest hue.

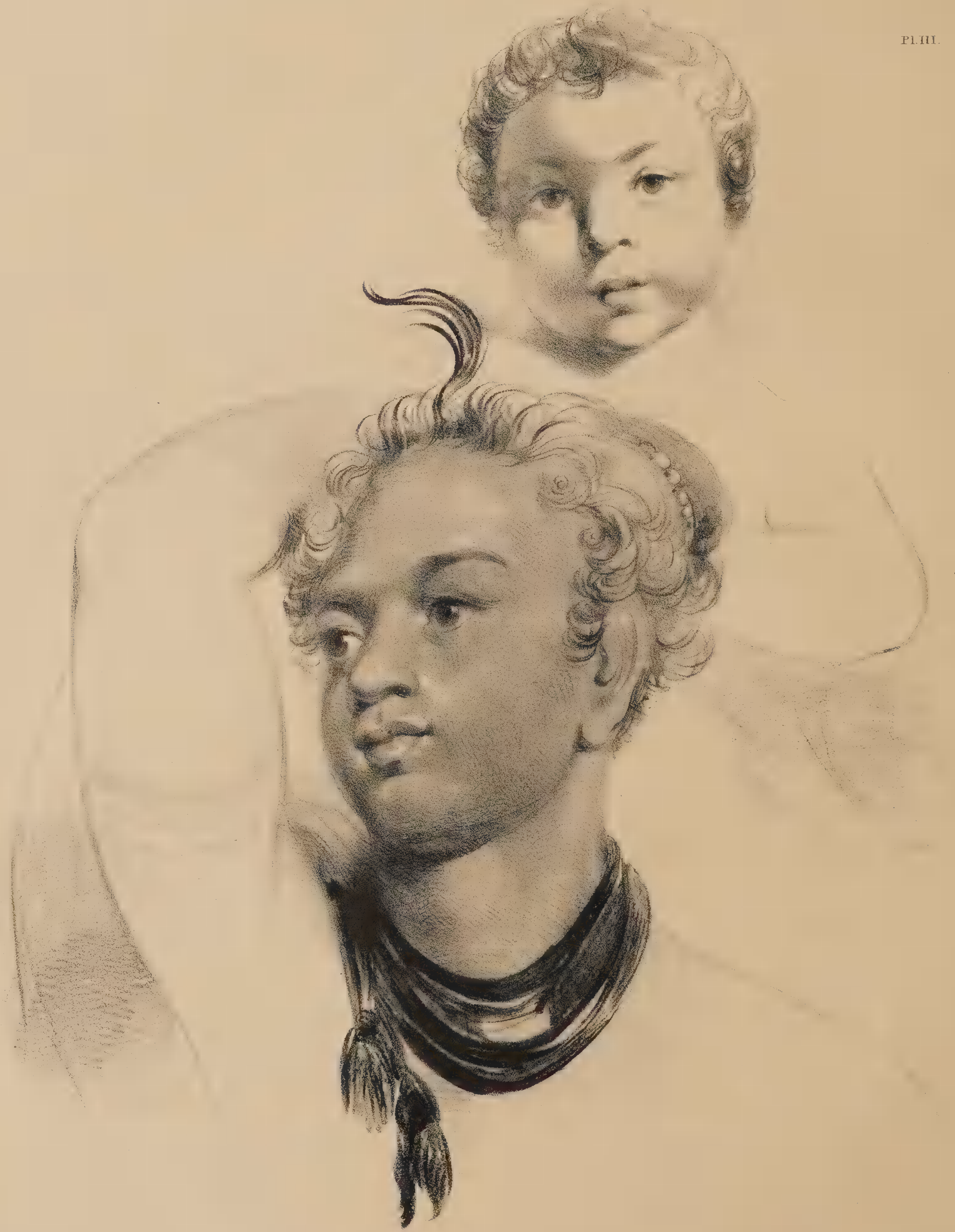
Form is the sheet anchor of the Art, and over this the Artist can obtain entire control. In this he may be perfect, and have the mastery over Nature; whilst in light, and shade, and colour, he must ever feel his inferiority; for through the perfection of the various parts spread over the wide field of Nature, he can collect materials wherewith to make a more perfect whole than she rarely or ever presents.

There lives no man, nor perhaps has there ever lived one, so perfect as the Apollo Belvidere; though from among the varied instances in Nature have been collected all the perfection of parts which, in this sublime statue, are united into one grand and transcendent whole.

Nor, among the other productions of Nature, is a less degree of perfection prevalent, in forms belonging to their kind, than in Man; and he who is best acquainted with the greater beauties of him, her most perfect work, will be more sensible of this fact, will have an eye more keenly alive to all her other beauties, and all the properties of form, quantity, symmetry, proportion, and variety. He becomes more ingenious in discovering the pictorial merits of every work of Man, and more skilful in directing the hand to aid the beauties, or correct the deformities, he may find in either.

Not much gratification is generally expected from the study of Form, yet much more may be received and afforded than is commonly imagined; since Form has a decided influence on all, and to various forms belong various sensations and associations. The Venus or the Hercules — the Greek Temple or the Gothic Cathedral—the Tree full grown or the Sapling—the sturdy Oak or the pliant Birch, affect the mind each with a different feeling; and if in the broad differences marking each from the other this be perceptible, it is no less so in the more minute varieties incidental to each. This, then, constitutes the necessity, not only of being acquainted with Form generally, but for distinguishing the greatest beauty of which each object is susceptible; its beauty, of course, being in proportion to its capacity to raise in the mind all those feelings naturally connected with it. This is the *beau ideal* of Form.

Pl. III.



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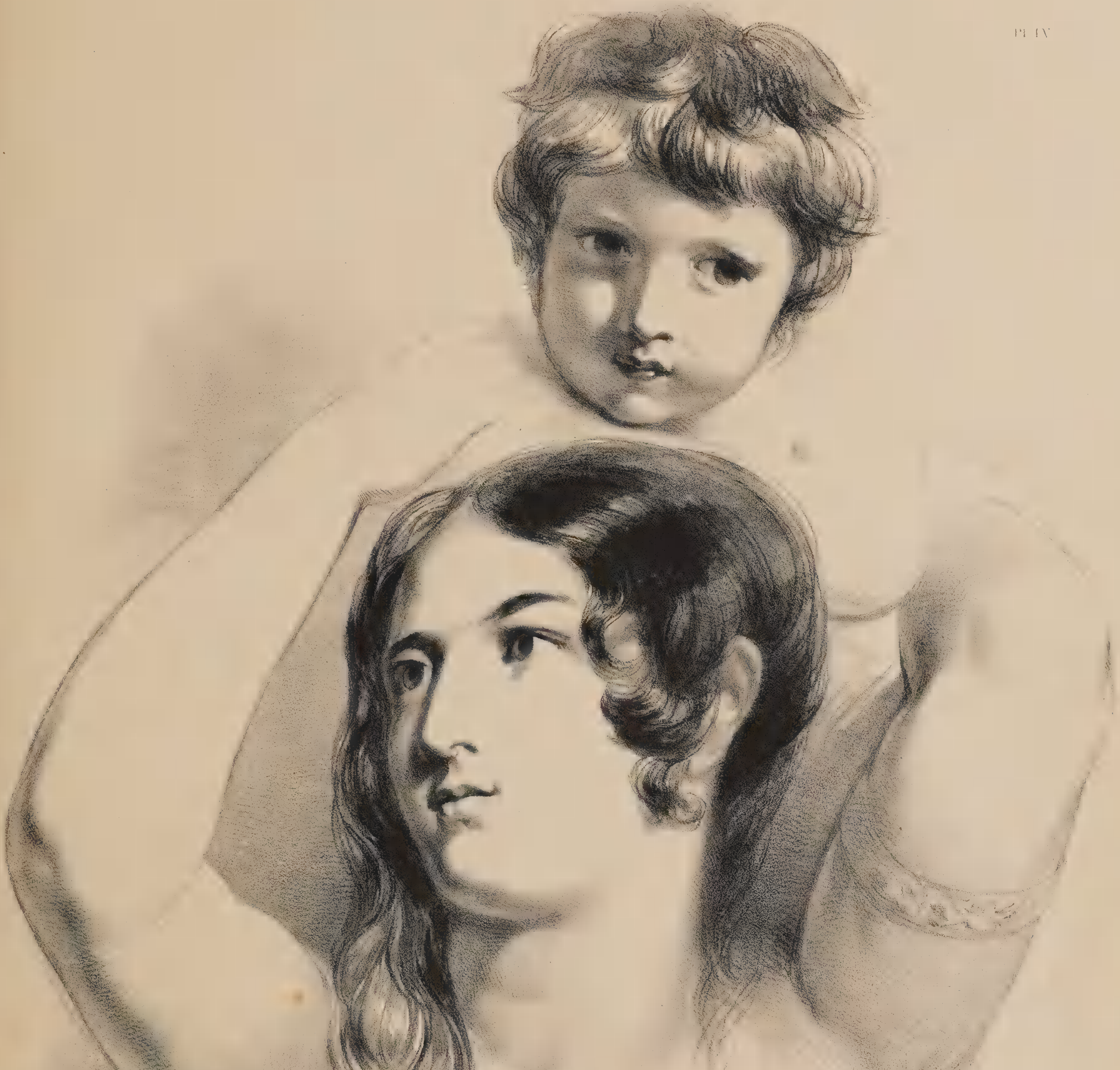
Pl. IV.



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Youth and Infancy affect us differently, and all examples of either unequally. In order, then, that each may be influential in the greatest degree possible, from many examples must be selected the parts in each most powerfully contributing to awaken those sensations individually and separately belonging to them.

In illustration of the above positions, look attentively at, and carefully compare, the examples of Heads, in Plates III. and IV., and the various Trees contained in this work, especially the two Oaks, young and old, in Plate XXII.; and their truth will, I think, be admitted applicable, alike to things animate and inanimate; and, contrasted as are the Plates III. and IV., it would be impossible that those least accustomed to think on the subject of Form, and the extent of its influence, could fail in deciding which of the two made the strongest and most agreeable impressions on the mind — excited the most pleasing emotions, or most fascinated the imagination.

By deduction and comparison, the patient investigator of Nature discovers those beauties lying scattered and veiled amidst her blemishes; beauties which are assembled and concentrated in the works of those whose abundant excellences make them worthy of imitation and study; helping the eye to become sensible of those defects in Nature everywhere mixed up with her beauties, completing the knowledge whereby the former is separated from the latter, and accomplishing a form "more perfect than any *one* original." At the same time that the exact shapes of all objects are learned, a desire is consequently induced to express that knowledge correctly and tastefully,—the best antidote to that slovenly execution indulged in by many, and affected as its substitute, and the surest foundation laid for that good taste and refinement so necessary to polish the ore of true genius.

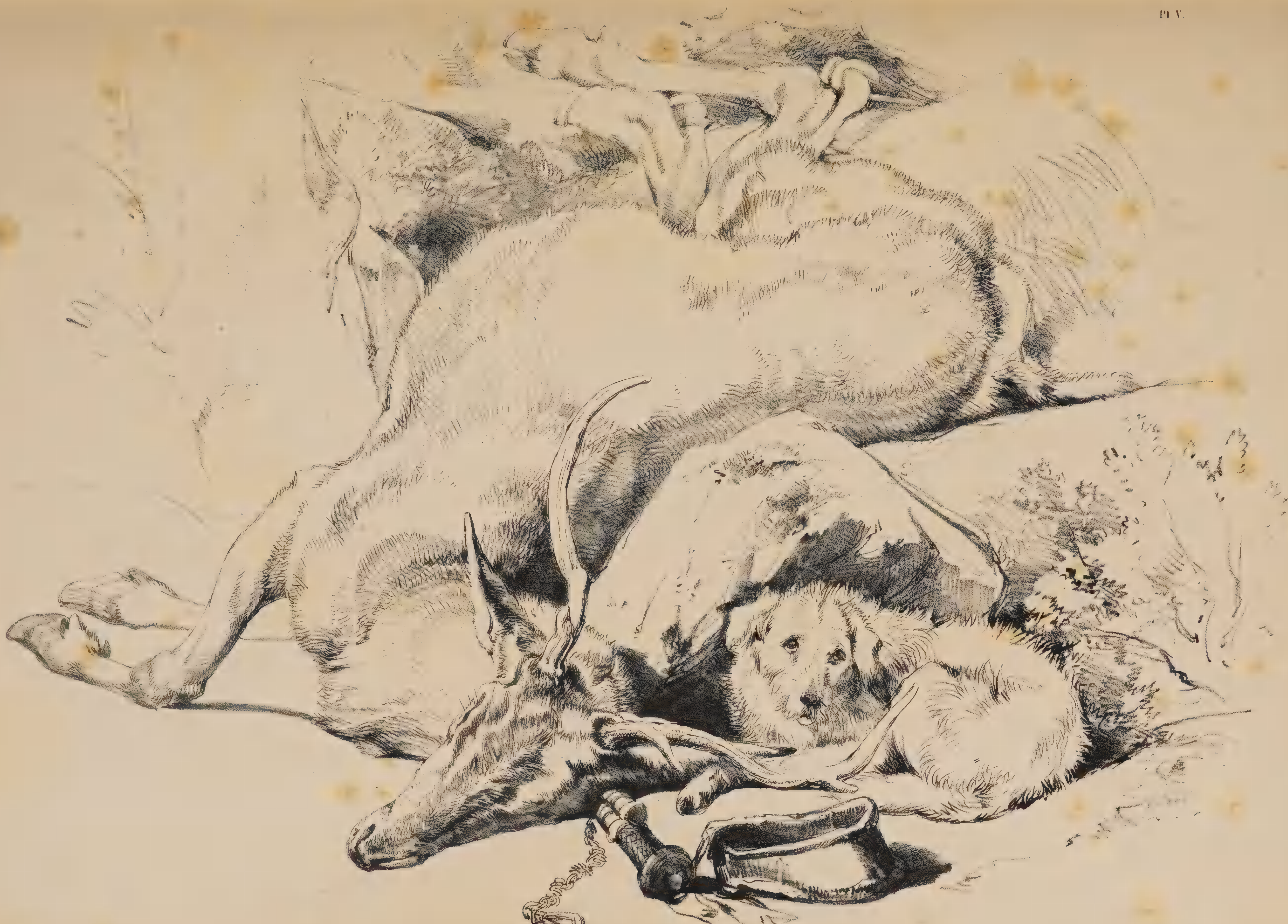
To a correct Outline (fine form), all the beauties of expression and character may be superadded to a degree so powerful, as, in their combination, to leave the spectator little more to desire from which he can derive mental gratification.

A thorough knowledge of the form of the Human Figure is required to clothe it well and consistently, since it never is, or never should be, so enveloped in Drapery, as entirely to hide its proportions; and again, in Animals, where their hairy covering will not admit of being represented by continuous lines, such as are used in other objects, they must, besides distinguishing the nature of that covering, be so arranged as perfectly to suggest the true form underneath. (See Examples in Plate V.) This Example also serves to corroborate what is said in pages 14 and 15.

It is requisite to become acquainted with the forms of objects under every variety of position and place, and to draw them repeatedly, that we may acquire the power to draw them well, without fear and without failure; and this is best attained with an instrument like the Lead Pencil, whose operations, if incorrect, can be easily and repeatedly effaced, and with equal readiness renewed. In its firmness, the yet trembling, because unpractised, hand finds support, till, assured by practice, and confiding in the power knowledge only can give, it gradually becomes independent of support, and is enabled to trace forms correctly and rapidly, and then, with the *sure* prospect of success, the Pencil may be laid aside for the Brush, whose operations require greater dexterity, particularly in Water-Colours, and where the difference between all that is good or all that is intolerable (I speak only of the mechanism) depends on handling it without that hesitation consequent on the use of an instrument whose operations are indelible, or nearly so. For though various devices may be had recourse to, to remove its faults and failings, it is not easy to hide when they have been employed; and if used in one part, they are almost rendered necessary throughout the Drawing, that mistakes may not be more obvious in one part than another, and that their detection may thus be made difficult. How vastly superior in all the essential and valuable qualities of Art, are the works of those whose skill and decision mark a perfect acquaintance with, and mastery over, their subject, compared with the timid and uncertain productions of others, who, by patient toil and unwearied labour in correcting—or, rather, smothering—their failures, where their dogged diligence is insufficient to avoid them, coax a feeble and laboured picture into being! The other, from his decided knowledge, which confers power, commands the forms and compositions he conceives to rise into visible existence, with the confidence of the great Prophet when he smote the rock, and the life-fraught waters sprang, fresh and sparkling, from their source.

I hope I have said enough to convince the lover of Art how much is to be gained by the study of Form;—that he will do better to devote his first

Pl. V.



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labours to it, enthusiastically and *exclusively*, as the means to attain the end to which he aspires, rather than vainly to waste his time in seeking, by application to this or that Master, at once to be put into possession of a power which has excited his ambition, or flatter himself that he can buy the secret of a talent, only obtained by diligent and well-directed study.

In the beginning, it is true, the Student is surrounded by difficulties, surmountable one by one; for the attempt to overcome many, or all at a time, must be attended by disappointment. This is followed by discouragement; and there is very little doubt, that to this cause may be attributed the want of success in many, and in many more the relinquishment of the pursuit altogether: whereas, the contrary course, by disarming, or at least veiling the difficulties unavoidably attending the pursuit of Art, in common with all others, invites the Student to continue his labours with pleasure; particularly, when he is assured that, though to him such practice may appear dry and unprofitable, he is most certainly taking the shortest possible road, and laying the foundation for a positive mastery over any difficulties attached to Light and Shade, and Colour; for unless he have the knowledge and practice of Form, he cannot give his unfettered energies to the other great branches of the Art.

To this end, the study of Perspective is of the first consequence; the Principles of which it would be unnecessary here to lay down, as so many excellent works on the subject have already been published, and the required knowledge can be obtained from all or most of them.

The three grand divisions of Art,—Form, Light and Shade, and Colour, are entirely independent of each other, so that the merits of the one cannot stand as a counterbalance for the defects of any other; since the form of an object remains the same from whatever side it may be lighted; nor would a change of colour effect any change in its shape.

Where so much depends on manual dexterity, it is important to practise in such a way as shall give to the Hand the most ready and skilful obedience to the Will; because, when sketching from Nature, many objects require to be drawn rapidly, from their liability to change their position, — such as Figures, Animals, Boats, &c.; and in order that the first impressions on the mind also (always the strongest) may be conveyed with power and freshness.

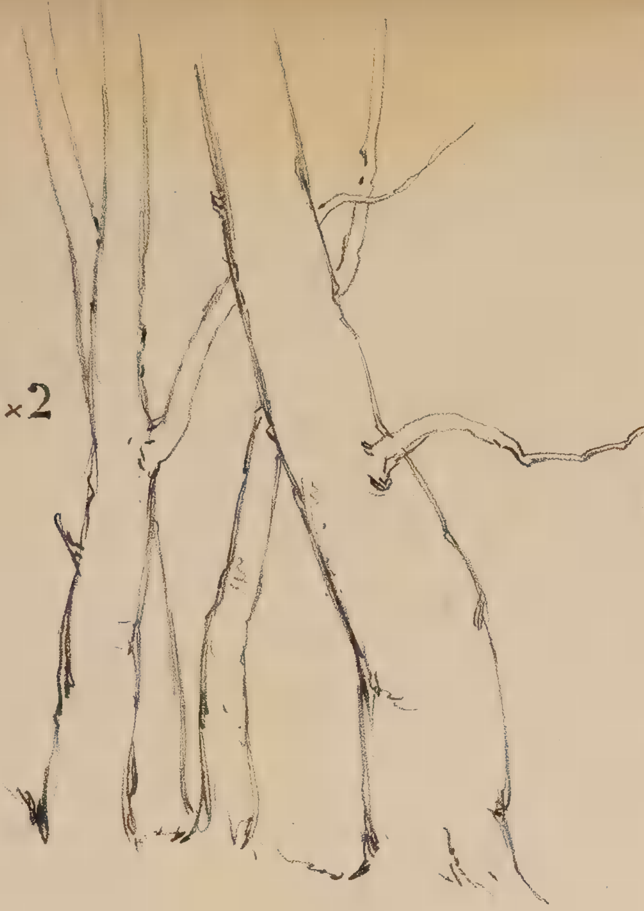
Ignorance occasions the hesitation felt at first, and forms are timidly and inaccurately drawn, like Ex. 1 and 4, in Plate VI., or in some other way equally imbecile and uncertain. This is either the result of too much attention to the means, or the effort to throw off fear altogether; but the method most likely to succeed is to consider the position of a Line, and having marked its two extremes, if it be not too long, endeavour to draw it boldly, and at once; and with a light line, the first and second efforts, or more, may prove unsuccessful; but they should not be immediately effaced, as is the ordinary practice. On the contrary, if they be lightly drawn, as they ought, and left on the paper, the Pupil, by having them before him, will be the better able to judge how far they are right or wrong, by comparison with the object he is drawing from, and guided in again following, or leaving what is right, or readily able to correct his errors, as seen in the Ex. 2 and 5 of Plate VI. and Ex. 3 and 4, Plate VII. More Examples of the general defects of bad habits, and the advantages of the method here recommended, are given in Ex. 5 and 6, Plate VII., that its superiority may be more manifest by the contrast afforded between those and the other Examples.

This method has also a very important advantage over such ordinary, dry, cold, and precise outlines, and would seem to deserve the preference for this reason.

It has been before remarked that there are no lines in Nature, and, consequently, none in Art should be observable. By this means, as two or three lines are given, and are only here and there articulated, and as from their sometimes uniting, and sometimes separating, it would be very difficult, if not impossible, to say which line had been the first, or which the second, or to trace the course of either definitely,—and as the truth belongs neither entirely to the one nor the other, and sometimes even would be found between them, the true line must then be an imaginary line, existing only in the mind; the perfect truth being suggested by what is done, they cannot fix the attention on their natural defect as lines.

Examine the Ex. 2 and 5, Plate VI., and Ex. 3 and 4, Plate VII. and see if they be not preferable to those of Ex. 1 and 4, Plate VI., and Ex. 5 and 6, Plate VII., on this account.

Pl. VI.



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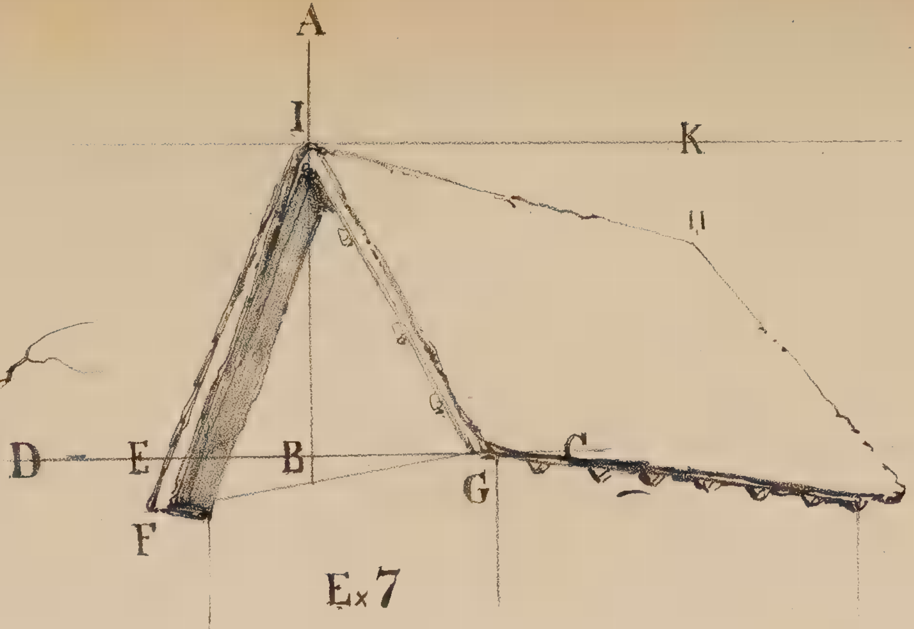

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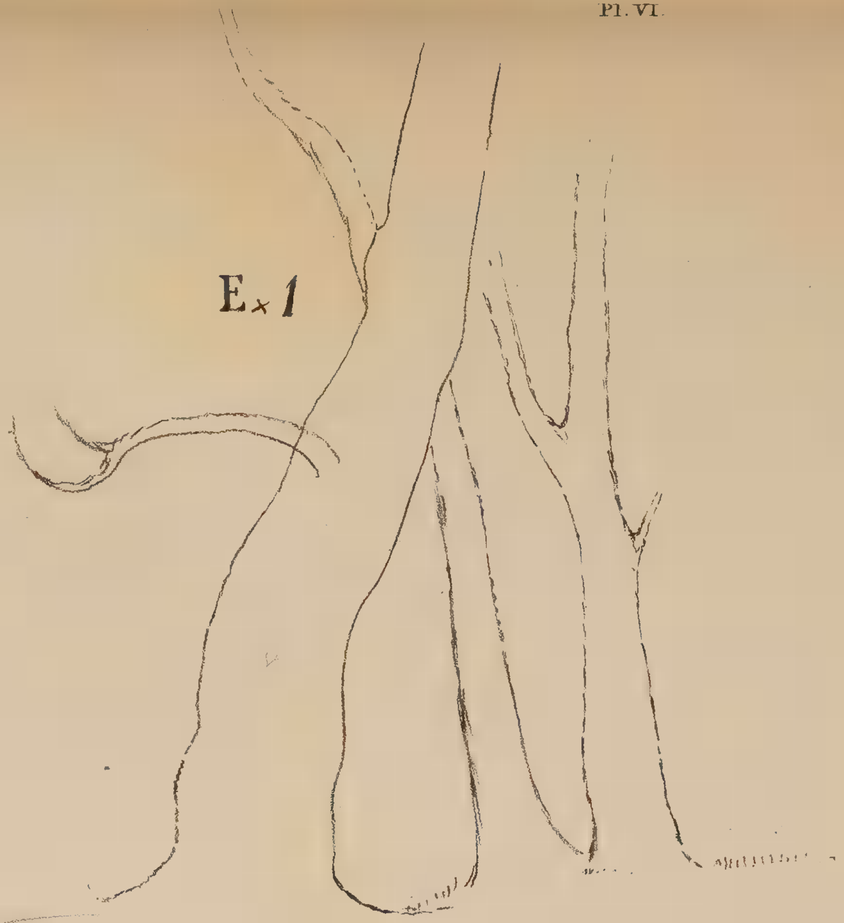

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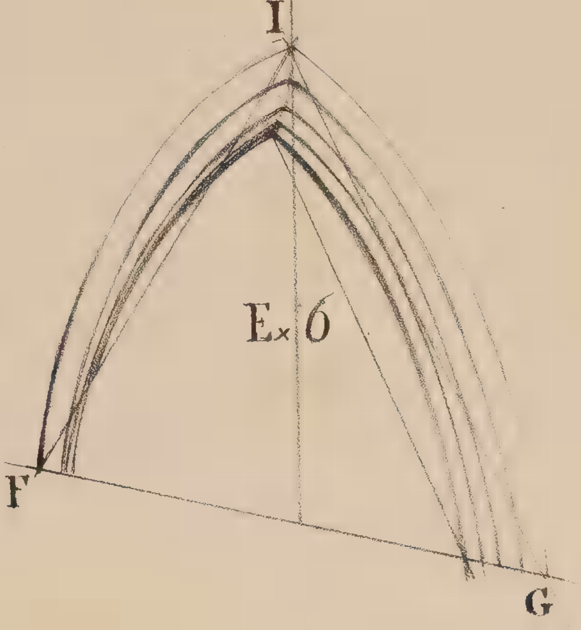

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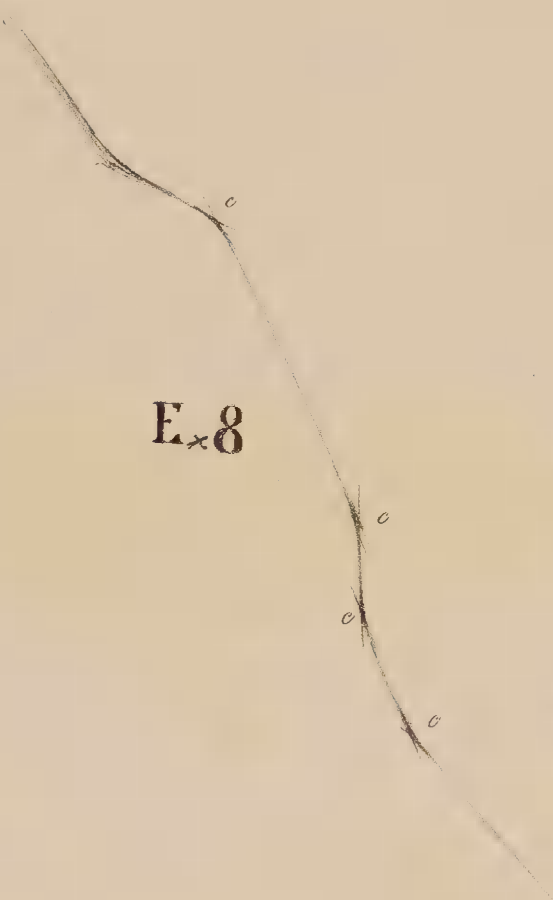

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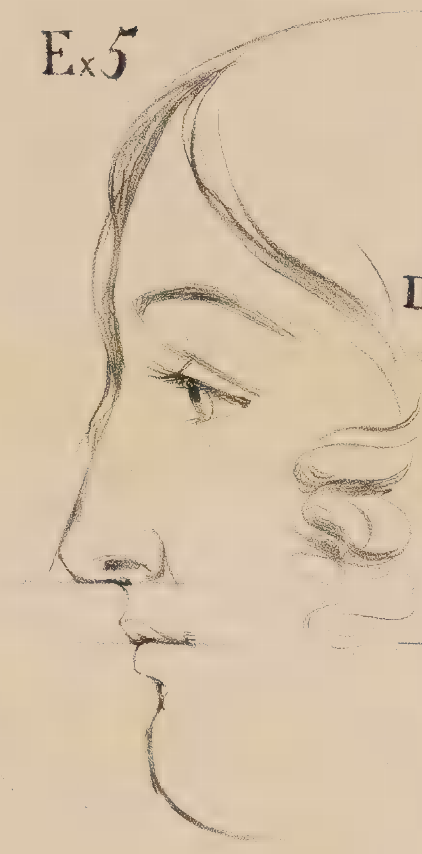

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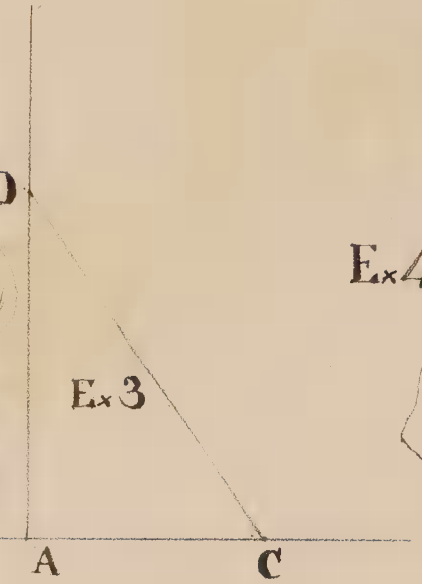

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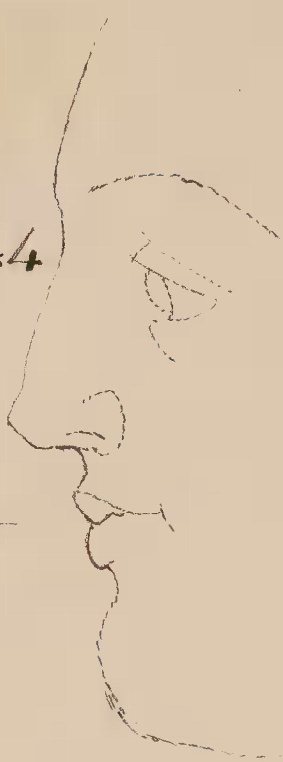

Ex 4

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Before proceeding farther it may be as well to observe, that when first sketching the objects, the Pencil should be held so as to have the point about an inch and a half or two inches from the ends of the fingers, and the thumb brought so low down as to be nearly opposite to them, and all should be rather bent, that their flexibility may be quite at command, as shewn in Ex. 1, Plate I. It is a common habit to hold the Pencil like the Pen: this is a very great fault; for it is thus fixed, and the Hand is able only to make with facility lines in the direction necessary for writing; whereas, in drawing, they are required in every possible direction, and of every form; it is of the utmost consequence, therefore, that all the pliability of which the hand is capable, should be brought into action.

Beside the manner of drawing lines, their inclination or curvature must be attended to.

All inclined lines will be most accurately drawn, by comparing them always with lines forming a right angle, either by actually drawing the right angle against the line required, or by supposing it. The former is the better plan in the first instance, where upon the horizontal line A C of Ex. 3, Plate VI., it will be easily seen how far the point C is from the angle A, and how high up on the perpendicular line the point D is from A; the two points decide the inclination of the line D C.

Again, in the Gable-end of the House, (Ex. 7, Plate VI.)—First draw the perpendicular line A B, and the line C D at right angles with it; and having ascertained how far up the line A B the apex of the Gable is to be, and how far from B, in the line D C, are the ends E and G of the sloping lines, which form the Gable, place the two points, E and G, for each extremity, and draw the line I G and I E, observing to continue this line to the point F, below the line D C, and the true inclination of the lines I F and I G will be obtained. Then again, for the perspective line of the roof H I, first draw the horizontal line K I indefinitely; and having judged how far on that line at K, as well as how much below K, the point H would come, the two extremities of the line H I are gained; then let fall the perpendicular lines from the points G and F, and thus, unaided by a knowledge of Perspective (though indispensable, but often too puzzling for young beginners), the whole is placed in tolerably and sufficiently accurate perspective.

Gothic Arches may also be accurately drawn, by first setting up the framework of right lines, according to the method above described, (see its application in Ex. 6, of Plate VI.); taking care to notice how widely the curves expand from the centre of the lines G I and I F. The true curvature of the outside lines of the Arch being thus obtained, they will serve as a guide to the others.

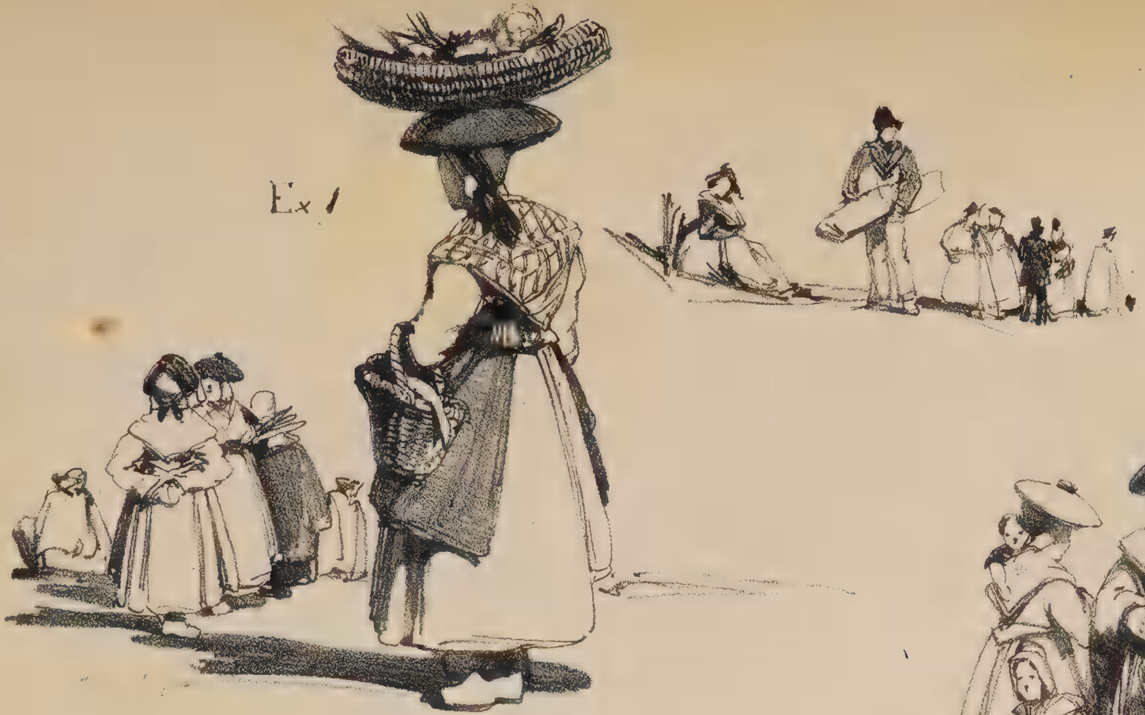
The curved lines in the Human Figure are treated in a similar manner, by first drawing direct lines from their extremes, sloping of course according to their position, as in Ex. 8, Plate VI.; thus forming a continued series of angles more or less obtuse, and equal or unequal in length, agreeably to the length of the required curve; then, by merely cutting off the positive angles at *c*, curves of every variety, and more perfect, with every delicate flexibility, can be obtained, than by drawing curved lines at first, and with an energy and firmness, which all curved and flowing lines have a natural tendency to contradict.

The beneficial results of this method may be seen in Ex. 3, Plate VII., where the Stems of the Trees have been drawn by direct lines of various lengths; and again, in the Hand, Ex. 4; but as the nature of the latter is extreme tenderness and flexibility, every angle has been carefully rounded to give this character; whereas, in the former, they have for the most part been left to indicate its natural firmness. The Examples 1 and 2 of this Plate have been drawn in the same manner, for the sake of convincing the Pupil of its general applicability, that he may see the determinate character it gives, and its power; these he will contrast with the tameness and insipidity in the Examples 5 and 6, which are drawn in the manner commonly adopted by the unskilful.

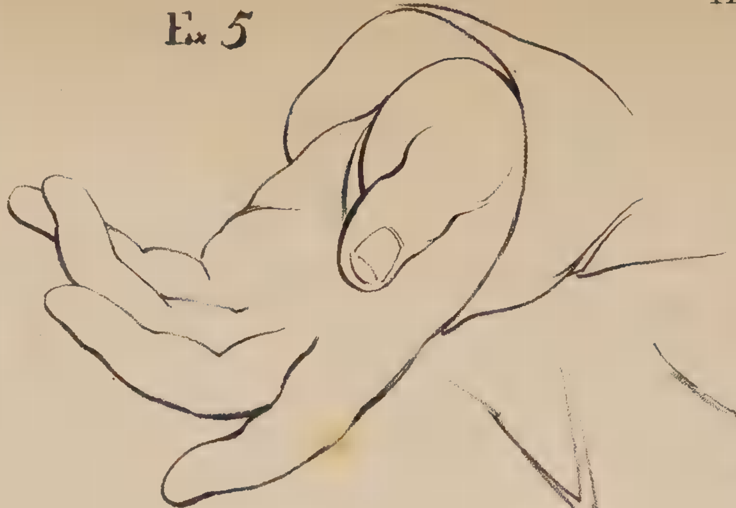
These Examples, (1, 2, 3, and 4, Plate VII.,) are not referred to in every particular by letters, as when first pointing out this method in Plate VI.; because, though the only and most simple means of directing the Pupil's attention, in the first instance, and conveying the requisite instruction, they might be found to weary and perplex more here, than in the Examples attached to works on Perspective, where they are unavoidable.

These Examples well studied, will, it is hoped, be sufficient for the intelligent Pupil to feel the application of this method; experience only can

Ex 1



Ex 5



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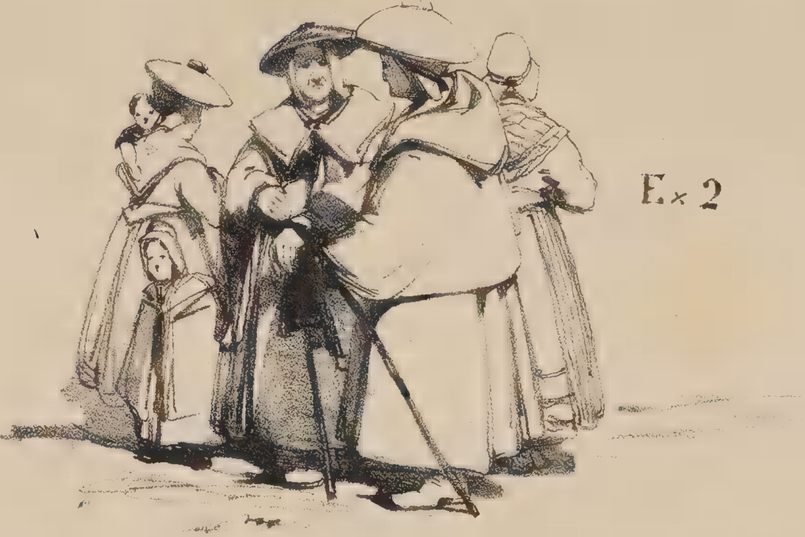

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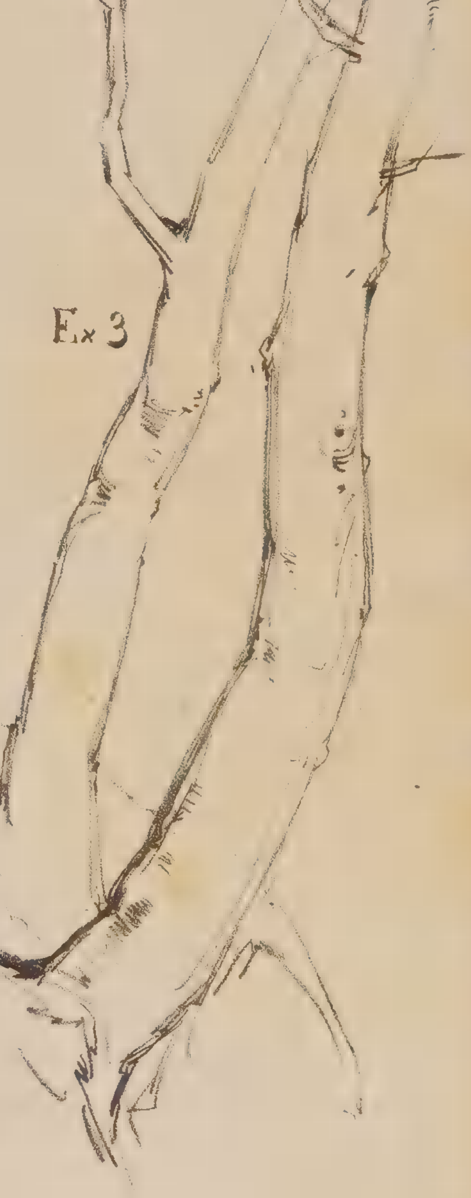

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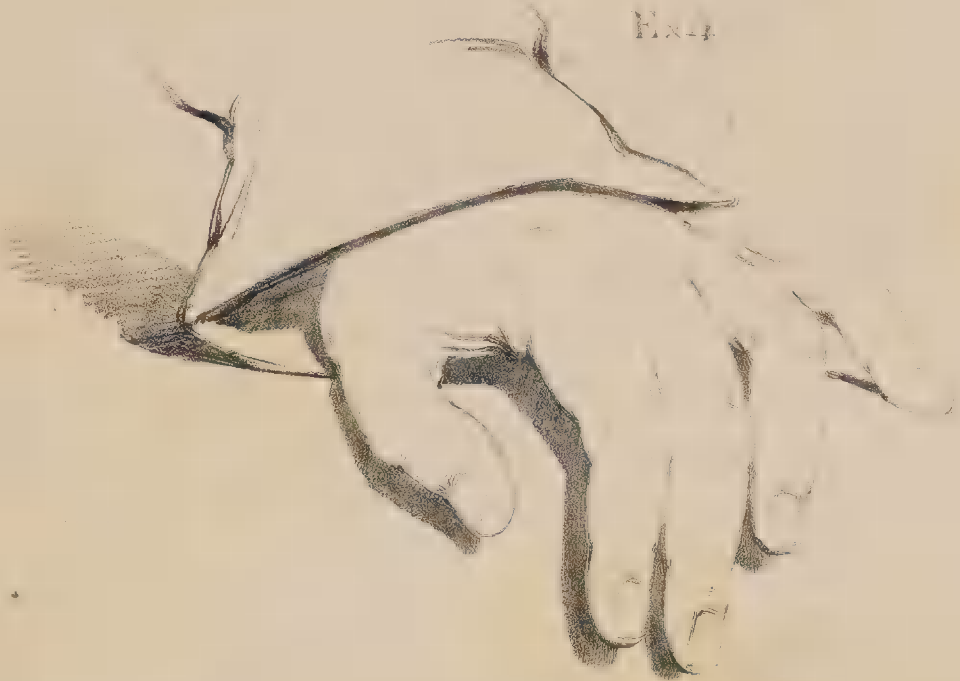

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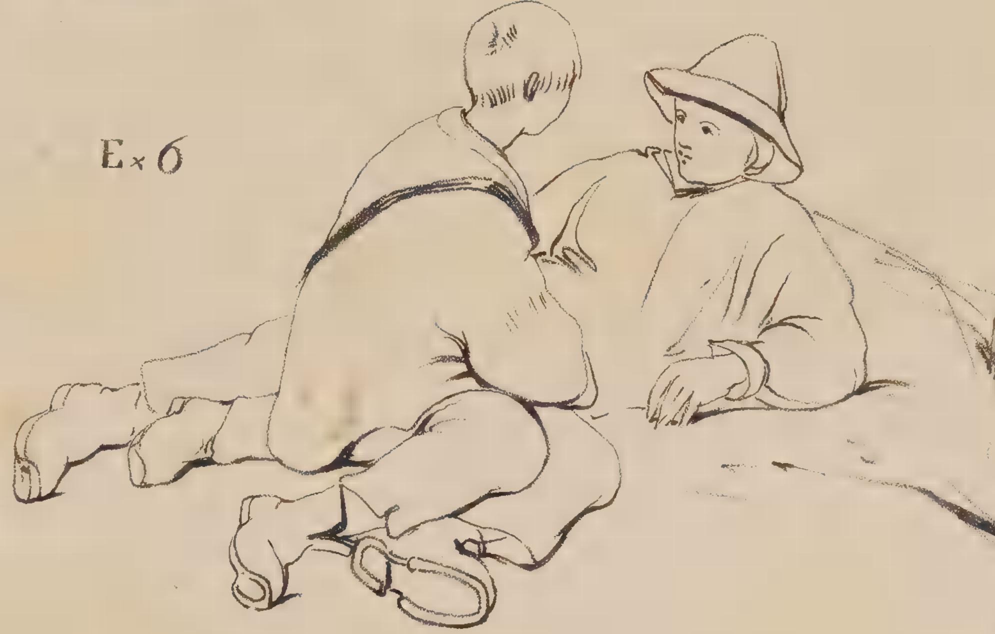

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teach him how far it may extend; viz. that in drawing Forms it is almost universally applicable.

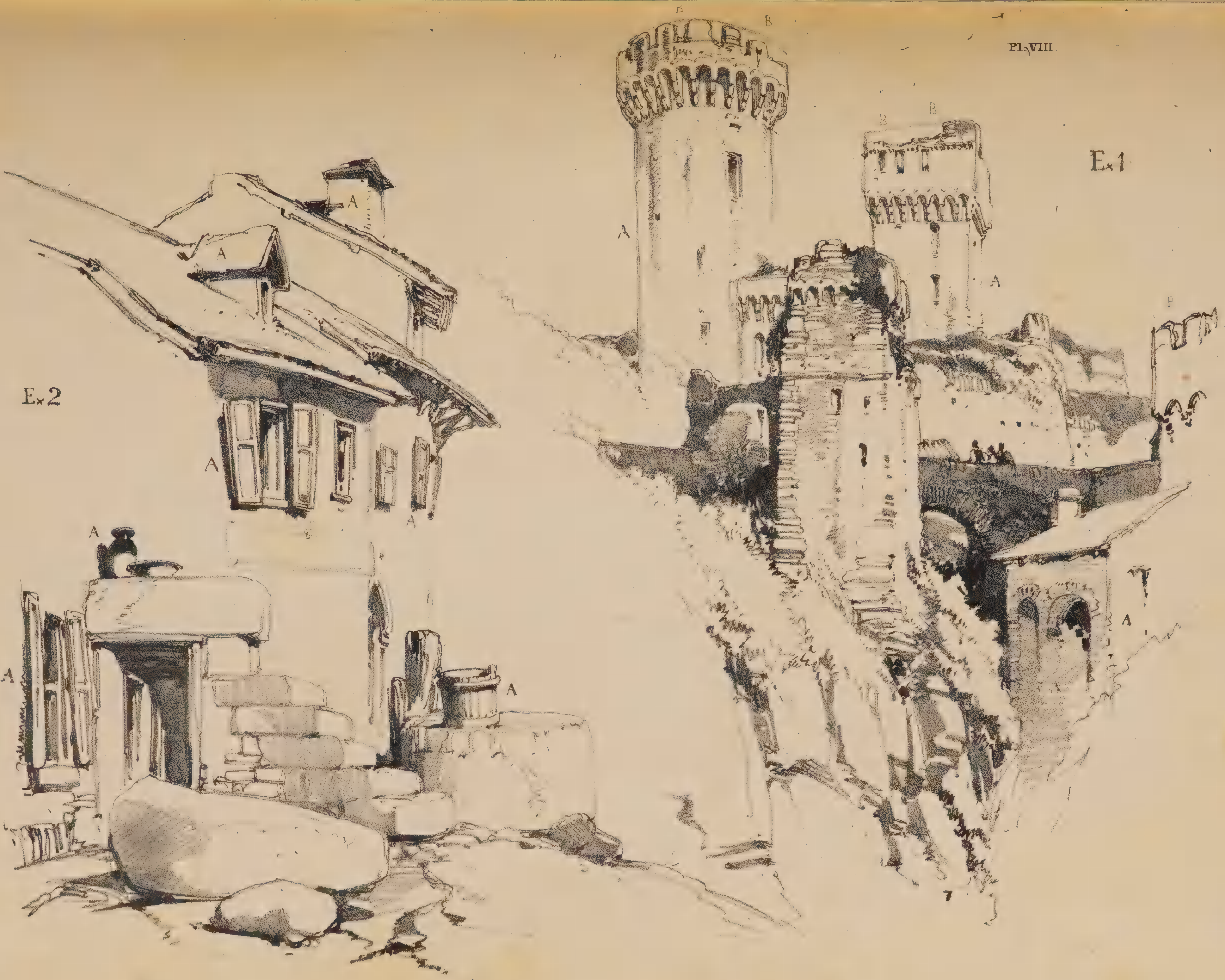
At first, it is more than probable that the difference between the correct and the incorrect Examples here given to the Student, will not strike the eye, especially in such a case as that of the Hand, (Ex. 5, Plate VII.); which, as it has the great essential of correct drawing, the coldness of the single line used is the less likely to be felt, as well as the difference between that and the style of drawing, (Ex. 4); and though this to him may not be very apparent, regarding only the means, as he is at first always prone to do, the results are, notwithstanding, very dissimilar. In the former, where the Outline is single and positive, the eye unavoidably follows it; in the other, where the Outline is not single nor positive, the eye is unable to detect it without fatigue, and, therefore, rests on the surface, as it does in Nature; and at the same time that the Form is perfectly understood, the texture and roundness of the surface are felt. But when, to the frigidity of a single line, incorrect drawing is added, as in Ex. 6, which resembles what would come from the hand of those unacquainted with Nature or Art, the contrast being greater between that and Ex. 1 and 2, the merits and defects are the less likely to escape attention. For the same reasons it is possible, that the Student may discover no great difference between Plates XVII. and XVIII., and those which precede or follow them; and, unless his knowledge of Nature and the purposes of Art should have corrected his judgment, he may even find himself joining in the popular mistake of admiring what is falsely called Art.

In order then to avoid this liability of the Student to err, by mistaking the wrong for the right, which would leave him for ever in ignorance, he must make the improvement of the Hand depend on the correctness of his judgment, and never allow himself to practise with the one, without having previously exercised the other. The eye, which is the medium for exercising and improving both, will thus have its capacity to see daily increased, and the Student will be perfectly secured from any false admiration of the productions of others, or of his own, which is the greatest impediment to his advancement. This is the more to be guarded against, since Art is generally so little understood, that the Learner is in constant danger of being led away by the indiscriminate praises he sees bestowed on that which only pity spares from the severest criticism. The witnesses of his peril in this respect are to be found among those miscellaneous gatherings now so prevalent, where fashion, not judgment, has made the selection.

Though the principles pointed out in this Work should be, if correct, beyond the reach of refutation, objections may be raised to the methods of working them; and it may be said that the processes are tedious, and likely to fetter genius by their tardy operation. All that can be said in answer is, that it is so with all rules, whether of Language or Art—all are slowly acquired: nevertheless, few think that Grammar, so irksome to youth, destroys genius, and mars the future scholar. All those rules and niceties which are with so much difficulty and reluctance obtained, and kept in action at first, at length become a habit. The Orator speaks correctly and tastefully without reference to his grammar; and the Artist, in like manner, at last draws, without thinking of the rules which mechanically guided his early steps, but which alone could lead either of them to a display of genius, or create or improve their feeling. The Student in language pores at first laboriously over his rules, to express an idea in any way, his attention being distracted by their perplexing him on every side: at length he has learned them thoroughly; now, unfettered and at ease, he bestows his attention on the choice of words, is more dainty of their precise signification; and at last feels, to its fullest extent, the force and spirit of the language he has learned, and conveys his ideas in it with proportionate power, taste, and feeling. By the same rule of progression only can the Student in Art be made to feel, or to convey his feelings to others with beauty and effect.

The first sketch then having been made, and the required forms obtained, those lines used as helps to accuracy should be partially removed, and a correct outline completed, by giving such character as will best convey some idea of the nature of the object; being careful also to make those lines on the shadowed sides and parts darker and more evident, where they are more evident in Nature; carefully comparing, moreover, the different parts with each other, and preserving the same relative degrees of intensity, (see Ex. 1 and 2, Plate VIII.) in which the light lines of the first sketch have been left the better to guide the Student, and in which they may be occasionally traced as at B B. The open windows and door, and the spaces between the stones, are

Pl. VIII.



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marked with darker lines; and the latter with wider or narrower, according as their separations would be found in Nature. This will show that, besides the outline, much is necessary on the surface properly to characterise it;—those parts only being touched which in Nature are most evidently marked. What is here done may satisfy the Pupil how much can be done by the outline, as every object he there sees has its distinct character.

All which can here be attempted, as in similar instances, is to convey the idea of Nature distinctly. In a Building—whether it be old or new—whether the stones composing it be of regular or irregular shapes, (and when sufficient are portrayed for this purpose enough is done,)—the likeness does not benefit by exhibiting the portraiture of every one, since the Spectator only recognizes the circumstances above alluded to, in connexion with the general form; the number of stones contained in it, being as little known to him as to the Painter, are not therefore felt as essential to the perfect resemblance.

What is required in individual portraiture is, that the qualities and nature of an object should be so represented as to recall to the mind of another those features, circumstances, and ideas by which it is remembered, and these are entirely independent of the number of lines employed; but if these be placed at random, their number, however small, must be too many; and if employed with judgment, they cannot be too few to effect the purpose required.

We should acknowledge no greater degree of likeness in a Portrait, were the hairs of the head to be numbered, and every part finished, with a Dutch-like patience; much time which might have been usefully employed in a more comprehensive view of Nature, is thus often thrown away on her details. Gerard Dow and Teniers painted Heads like Nature, and so did Vandyke and Titian; but what a different effect is produced by each on the mind! Raphael and Morland have each their admirers, each their particular objects of admiration; while the one would make a Saint of a Beggar, the other would make a Beggar of a Saint. In Landscape, Hobbima and Salvator Rosa, each adopted a manner varying from the other, and yet each was true to Nature. By the one, our previous ideas of Nature are exalted and improved, because he has selected her most striking and most imposing features,—her rarest combinations; not so by the other, because he has taken Nature as he found her—in her every-day dress. By the one, we learn to appreciate and to feel the sublime and beautiful; by the other, to behold what, though meritorious, is undignified—though agreeable, is common-place. Can it be necessary to ask which of these is preferable? Persons who are unacquainted with Art admire the Works of the latter, because they are painted on a level with their capacities; but the former, from being of a higher order, require the assistance of education to enable us to see their merits.

I have thought it advisable, nay, indispensable, to urge, as I have done, the study of Form, not only as the best possible beginning of Art, whether for Amateur or Artist, but because it is so immediately connected with my particular subject,—The Use of the Lead Pencil.

ON COPYING.

"The mechanical practice of Art is learned by Copying."—Sir J. Reynolds.

Before going to Nature, it is indispensable to study from good examples, that the Pupil may learn some means of representing her. He should first carefully and accurately copy them in every particular; beginning with some simple parts of objects, such as A A, Ex. 1 and 2, Plate VIII.; and having drawn them twice or thrice, or as often as he may find necessary to do them well, he should then lay aside the original and his copies, and try to imitate them from *memory*. This, though at first difficult, is nevertheless a most important practice, as the first step towards independence and originality.

This practice of Drawing from Memory cannot be too much insisted on, as it best shews to what extent Copying is necessary, since some require the practice more, and others less, according as ideas are acquired and retained.

The great art of teaching ourselves or others, is to adopt such means as shall make our own errors, and the merits of our example most keenly felt—and the one necessarily accompanies the other. This prompts to renewed exertion, to root out the one and to acquire the other. No measures can be taken to correct errors that are not felt; and nothing can lead the Student so surely to a knowledge of them, as the comparison he makes between his own productions from memory, and the original before him. It is moreover calculated not only to fix ideas in the mind, but the manner of embodying them: and again, by this practice the Student learns to detect with more precision in what his deficiency consists, and is by degrees able to rely more on himself and less on the original, and can apply himself to the task of imbibing the spirit and intention of his model, rather than to a painful, servile copy. By thus early learning to draw from the stores he is daily laying up and augmenting, he gradually feels his own increasing strength, till he is at last altogether freed from the trammels of a manner, not his own, and can turn to Nature for himself. But before he can do this, he must, by studying good models, have his mind enlightened, know what there is in Nature, and be prepared to look for and find her beauties.

Many, however, believe they cannot too soon study from Nature, as affording the best models. This is a great mistake; for, until by contemplation of the Works of others we have had our tastes cultivated and refined—have obtained the experience of others as the foundation on which to build our own—can understand the principles of Art, and carry them into operation, we are not supplied with the requisite ability to gather instruction from the study of Nature. That Student can hardly fail to draw well from Nature, who, whilst copying the works of others, carries into operation the principles of Nature there displayed; and, by the same principles of Art, satisfies himself that he has gained these, by endeavouring to do the same for himself from *memory* before he practises them from her.

How greatly embarrassed do all feel in their early efforts from Nature! nor is this surprising, when we consider that before them is the matchless original they desire to imitate—complete, substantial, real; and when in their hands they find the shapeless and apparently inappropriate materials, from which her likeness is to spring, presenting every opposition to their task;—it is no wonder that they deem it hopeless. Their work too must of necessity have its various stages, and little similitude can be evident until it approaches the close, although each step brings it nearer. The first of these steps, also, are so dissimilar, as apparently to defy success rather than to promise it, even where the most likely course is adopted to ensure it. It is most certain, therefore, that the Student must first carry into operation the materials of his Art—be familiar with the likeness the different stages of his work produce—be able to anticipate the result of each, from the beginning to the conclusion, before he can see his way clearly, or fix on any method of using them likely to lead to the attainment of his desired object. But if he have done this by copying good examples carefully, and tried the information he has in this way gained by what his memory retains, he will then look for no more at first than should at first be expected—will plainly see in what respects that which he is doing resembles Nature, or in what it is deficient; he will be in no danger of obliterating the one or of neglecting the other; and in this way, from the commencement of his work to its termination, he will be able to secure a right judgment of its different conditions, and exercise it without fear.

It is with Drawing as with Music; — the first step towards playing a passage correctly, is made when it has been played a sufficient number of times to fix it on the memory.

The memory, as before observed, must, from the first, be exercised on the parts of objects, gradually learning to attach them to each other and to form a whole, as it improves in its capacity to sustain its burthen. For beginners this is difficult, but the difficulties, like all others, vanish before practice, and the memory at last retains the impression of an entire subject with as much ease as any part of it. This exercise of the memory, in studying Landscape, is the more called for, as it is constantly necessary to refer to it. Nature's effects are fleeting; — she is clad in her loveliest attire but for a short season, and her radiant autumn dress perishes as she puts it on. The Sun speeds with regular progression along his course; when rising he prepares to set, and whilst he is setting—sinks. Nor is it always practicable to delineate all the charms in Nature at the moment we see them; a variety of insurmountable impediments frequently present themselves, and the Artist is compelled to gather much from the resources with which his recollection furnishes him.

To copy well is the beginning and the end of many an Amateur's hopes and expectations. To draw originally appears so unattainable, that few aim at it, and fewer still expect to succeed; yet the ordinary ambition of most to draw from Nature, is to draw originally; and for this purpose they should be early exercised in drawing from recollection.

When much time has been devoted to Copying, and so much gained by it that a good Copy can be made at last without the trouble of bearing in mind the principles of Nature or Art, or of practising their development; it then becomes more difficult to go to Nature, and truly mortifying to see how little she can be adequately resembled, as compared with the apparent success attending the Copies displaying her, in a species of second-hand mimicry. This difference often sets the hope of ultimate success at defiance; and, disappointed and annoyed, the Amateur returns again to his former pursuit, unable to summon courage for the task he sees before him, precisely because his too great devotion to Copying has increased the difficulty of relying on himself, which he must do when studying from Nature: his difficulties have been thus aggravated in a ten-fold degree, by the very study which, properly followed, should have tended to diminish, if not to remove them altogether. His ability to copy with ease and tolerable accuracy, has led him to believe himself to be in the possession of more talent than he really has; and this false estimate of his powers he only discovers when he comes to Nature, who puts them too severely to the test for his patience to endure.

As it is more easy to follow what another has done, than to create for themselves, all are too apt to give themselves up to Copying, entirely or partially, till they find it hardly possible to rid themselves of the trammels in which they feel bound. The natural and inevitable consequence of copying to this degree, is most effectually avoided by the practice of Drawing from Memory; — a practice which gradually brings the Student within sight of that object which formerly appeared so far off, and his ardour increases in the pursuit, till it is eventually within his grasp; and finding himself relieved altogether of his fetters, he takes less and less pleasure in copying. His power to combine and create increases; and, last of all, he looks only for hints from others to assist him in the delineation of any given subject from Nature, finding himself possessed of the like power he has envied and emulated in others.

This is precisely such exercise as belongs to other branches of knowledge. We first learn the ideas of others by reading; when those ideas are perfectly understood and well impressed on the memory, we express them in our own way, always adhering to the principles of the language used, until both the ideas and the language conveying them become original.

Were language itself invested with the imaginary difficulties, which, to the uninstructed, appear to encompass Art, how many would be able even to write a letter? What is this but an original production, resulting from a knowledge of the principles of composition?

Though some examples of characteristic outline are given in this Work, it is not pretended to give all that may be useful or necessary, either for this or any other subject in the various stages of his study. The Student must look for them elsewhere,—and here only for a guide to their use. He will most probably find what he needs, either in my Lithographic Examples, already before the public, or perhaps in his Tutor's portfolio.

Before the eye can become accurate, or the hand firm, some mechanical contrivance is requisite, particularly in the outset, to acquire these essential requisites. It is a good method, and perhaps one of the best, to draw diagonal lines, from opposite corners, across the original model, and the like on the paper on which the copy is to be made. By this the Student will discover that object, or the part of it the nearest to the centre of the subject, from which he may commence, gradually attaching the other objects on all sides, until the subject fills the paper to its limits. The diagonal lines will assist very much in shewing the relative heights and sizes of the objects. By such contrivances the necessity for much erasing is avoided,—a thing often found disheartening to beginners. It is a common practice to begin at one corner of the subject, and work to the one opposite; and the natural consequence is, either that all that has been drawn is found to be too large or two small, and it follows that all must be erased. The same disasters attend the beginning at various parts; each, it is found, is equally difficult to adapt to a given size; but the means above recommended will give to the Pupil, from the first, some distinct idea of the approaches he is making towards correctness. When practice has rendered these and similar contrivances no longer necessary, it is desirable that Copies should be made smaller or larger than the Original, to exercise the Student in judging of the proportions of objects, and to enable him so to adjust them to each other as to explain their relative magnitude.

Without this power he could do little by drawing from Nature, and every Lesson he learns should tend, directly or indirectly, to that all-important object. He should make it his business to learn from Copies only those principles, and that practice in the use of the materials, of Art, which will enable him to arrive at a just estimation and a correct imitation of her works.

ON FOLIAGE.

Foliage is a feature in Landscape so very striking, that we can scarcely say we possess Landscape without it; and those who are at all anxious to follow that department of Art, must look on the study of Foliage as one of the first consequence.

Owing to the difficulties apparently belonging to it, very many are deterred from attempting it at all; and hitherto, though the Public have had many examples of Trees placed before them, no practical system of studying them has ever yet, as far as I am aware, been presented or explained. Yet this is the more demanded, because Trees, except in their Stems and leading Branches, do not stand before the spectator as objects so completely definable as most others, nor so much within the reach of the materials of Art;—their peculiar *qualities* only can be attempted;—their height, their flexibility, their roundness, &c.;—they cannot, in their forms, be copied with rigid accuracy; and for these reasons, the skill acquired in the practice of drawing other objects, does not apply to them. Hence arises the necessity for studying, in regard to them, another application of the means of Art for their representation.

When the important feature of Trees in Landscape is considered; how their infinite variety of forms, separate and combined, and their colours, unite to augment, or, by contrast, to set off the other combinations; how all that is lovely in the face of Nature, or grateful in her brighter seasons, is associated with the verdure of the Forest; and, when used judiciously, how much command the Artist has over them in their arrangement collectively, and their forms individually, — how much range his fancy has to sport with them; he will admit that they demand his best and most strenuous efforts, to obtain the mastery over what may truly be called, the best and most obedient auxiliary of the Landscape Painter.*

Perhaps, to the difficulty of obtaining excellence in Foliage by a *bonâ fide* imitation, such as brings to our senses the likeness of other objects, and their appearing to be so little within the reach of those rules which served to guide us in the accomplishment of other things, may be ascribed the commonly received notion, that to depict Trees well depends more on the Artist's genius than on any rules which could be laid down; the more so, because the strokes of the Pencil seem less appropriate to the delineation of Foliage than any thing else; whereas, when well employed upon the perfect knowledge of it, the Pencil affords a most favourable means for gaining the details and general character, with great truth and freedom.

Here, however, the Student will not find examples of all the various Trees adorning the Park or Forest, or that are available in landscape composition. This would be unnecessary; he is never called upon to substitute botanical delineation for *pictorial effect.* He is usually too far removed from Trees, even the nearest, to be aware of any delicate *minutiæ;* he can only trace the more obvious and broader distinctions, such as exist between the Beech and the Elm, or the Elm and Oak. It is not a part of his purpose to distinguish between Trees that are much like each other; he is not a painter of leaves in detail, but deals with the masses, the common forms, and the larger features; and would but waste his time in prosecuting a study more within the province of the Botanist or the Gardener, than the Painter.

The remarks that have been made on the use of the Lead Pencil are peculiarly applicable to Foliage and Herbage.

When setting out, the attention of all is more or less directed to the operations of the instrument in their hands; they watch the strokes made by the Pencil instead of the effect produced by them, as if the imitation of Nature existed in them abstractedly. Hence some labour to copy with the utmost patience, choosing a line Engraving as the most captivating model; imitating all the lines in it — striving to produce softness and smoothness; concluding that, in so doing, they are making a *highly finished drawing*, (such as Plate XVIII.); while others, not disposed to such labour, endeavour to effect the object with broader strokes (such as in Plate XVII.), and apologize for their want of patience, by giving their preference to what they denominate a *bold sketch.* Still all are looking to the means, and call a drawing slight or highly finished, according to the quantity of labour bestowed,—the number of lines serving as the index. This is very erroneous; for the labour, little or much, may have been very ill bestowed, as both these Examples amply testify.

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* In striking out a new track, all are apt to cling too tenaciously to ideas originating with themselves; and if my Reader find that I have fallen into this error, and in the yet untrodden path here pointed out, have advanced novelties which may not appear to him to be always well founded, I crave his indulgence. I entreat the Student to carry these considerations to Nature, and test their truth or falsehood there; and to accept or reject them according as they are found to be consistent with, or are contradicted by, her.

It is not then so much in the strokes put on, as in the paper confined by them, that the likeness to Nature is to be found. See Ex. 1, 2, 3, 4, and 5, in Plate IX., where different figures have been drawn, with lines differently shaped; still, they are all lines from the Pencil, exhibiting distinctly different forms, and that the likeness to the objects they are intended to represent, exists rather in the paper, than in the pencil-line, is proved by the objects retaining their shape when deprived of the pencil-line, by being cut out.

The attention, therefore, must not be so much directed to that which is being done, as to that which is to be left, viz. the *Lights;* for it must be borne in mind, that the operations of Art cannot always follow those of Nature, especially in drawing with the Pencil. Nature *puts on* the *light*, and *leaves* the *shadow* — the Pencil *puts on* the *shadow* and *leaves* the *light* (the white paper); and it is most essential to bear in mind the important truth, that it is the illuminated parts of objects which, in Nature, attract the attention,— those the most that are the most bright; — for the moment shadow passes over an object, or any part of it, it is then difficult for the eye, without effort, to distinguish it; and as the light parts serve to make those in shadow understood, the eye refuses to labour unnecessarily on the shadows.

Now, on this consideration—the attraction of all bright parts of objects,— hinges much of the difficulty in Art to be overcome; but, as it is an undeniable truth in Nature, overcome it must be, or Art is not Art.

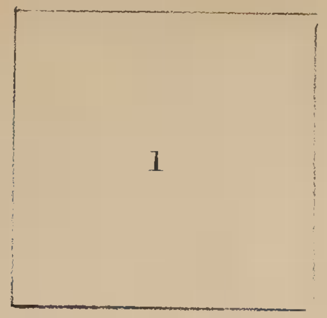
With the Pencil, as before observed, the constant operations are on the shadows; the attention consequently being riveted to them, it is no wonder that the Student should instinctively expect to find the likeness in them, and to make it there, forgetting the light wholly or partially. It follows, in consequence, that the influence of Art is lost, because the truth of Nature is inverted. While, therefore, the hand is busy in putting on the Shadows, the eye should watch the influence of its operations on the Lights; for, without Shadow, the white paper is not light, wanting the contrast of Shade, which alone can make it appear luminous. We will now endeavour to prove these positions, by the attempt to draw a Tree, or what will answer the same purpose, a part of one.

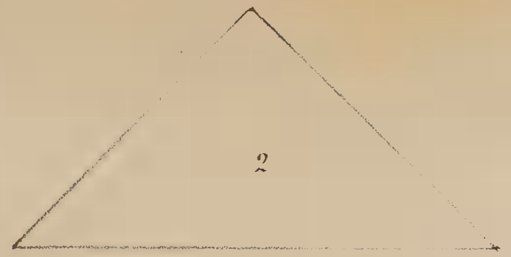
In the first place, then, it is important to know what belongs to Foliage generally, in order that what constitutes the peculiarities of each Tree may be the more easily superadded.

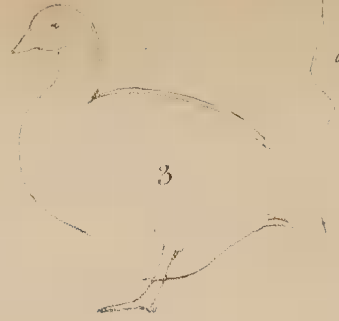
The shadowed sides of Trees are gradually darker from the top towards the bottom, and from the extremities to the centre, not by any sudden and violent transition, but by *imperceptible gradation.*

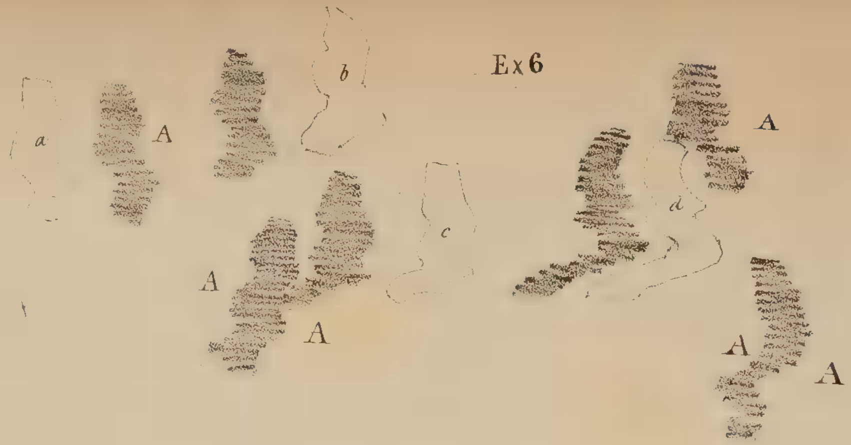
It is best to begin with the Shadows and with horizontal lines, (for reasons hereafter given,) passing the Pencil from right to left, and from left to right, leaning rather more heavily on those lines passing from left to right, as the surer way of keeping them horizontal, making them also of equal length and breadth, and of equal colour, so that the entire tone of colour may be equal, (as in Ex. 6, Plate IX.); and in passing downwards, so terminating them, as to leave crooked forms at A A A. This is a very important part of the operation.

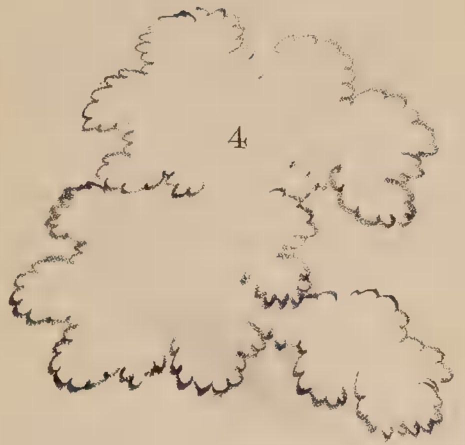
It is also of equal importance that they should be kept at regular distances from each other, not so as to shew alternately light spaces of white paper and dark lines of the Pencil, but so that the shadow may appear to have been produced by lines. On this hangs the possibility of making the shadowed parts of Foliage appear semi-transparent; for if the lines be placed so close together as to be no longer visible, this effect, as well as all appearance of leafing, is entirely lost, (see the Shadows in the Trees of Plate XVIII.); and if they be too much separated, they become too obvious, and not only do they not look like shadow, but their own unnatural dissimilarity to Foliage becomes so apparent as to be unbearable.

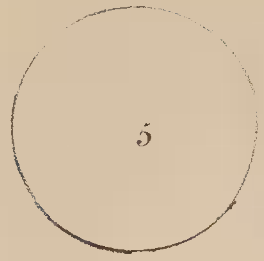


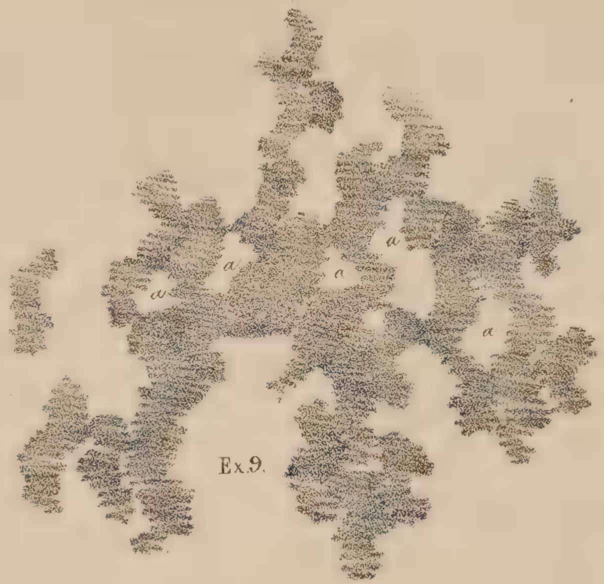


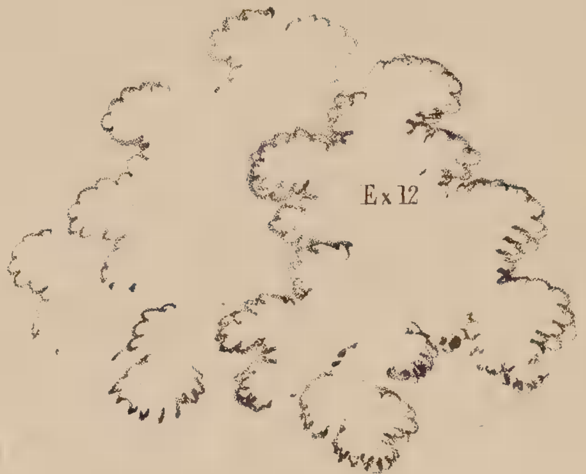


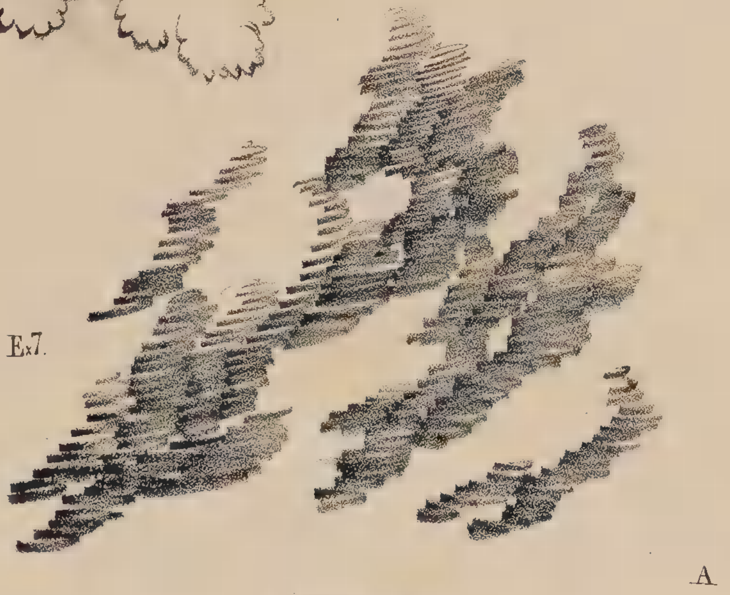


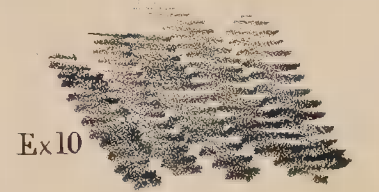


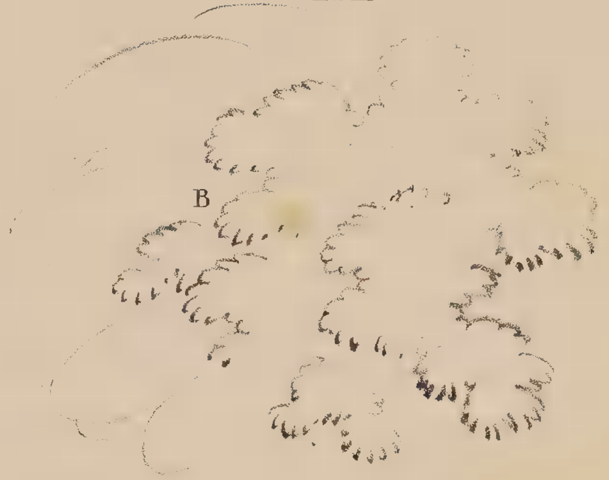


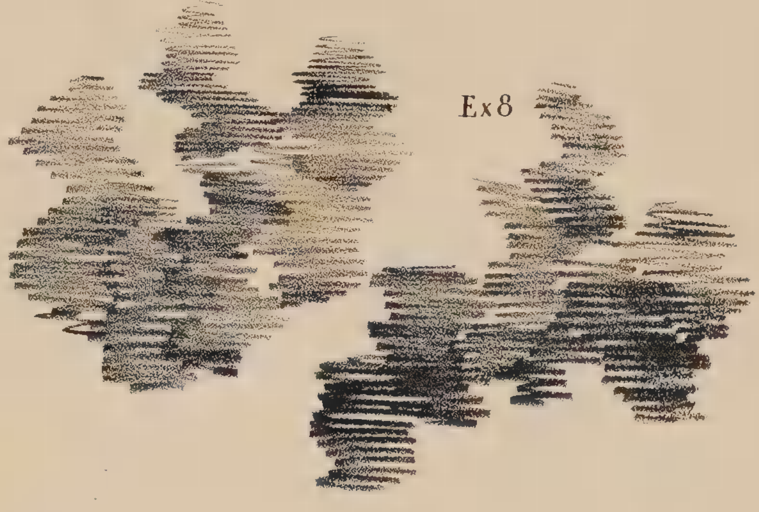












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Before proceeding farther, it will be as well to show how the shadowed side of Foliage is ordinarily done, and the natural consequences of it, (see Ex. 7.) Here the strokes slope from right to left, falsely giving the idea of some sloping surface; they are made darkest at one end, and joined at the other, effectually preventing the shadow from being *even;* or, as in Ex. 8, where, it is true, the lines are horizontal; but from being unequal in colour, and at various distances, they are still quite as wrong, as Ex. 7, though not from the same causes.

Believing that the Student can with certainty place the lines on his paper, as shewn in Ex. 6, so as to give the greatest variety to the form and size of the interstices, as at *a a*, Ex. 9, never allowing the sets of strokes to be seen following each other, as in Ex. 10, he may now attach them to each other to form the great body of the Shadow in its required quantity and intensity, still taking care to preserve most rigidly its evenness; allowing the ends of each set of strokes sometimes barely to meet, and as often to separate, at various distances, and making all, in each set, equally dark, as in Ex. 9.

Unless reliance could be placed on what is gained by this the first operation, viz. the *evenness* of the Shadow, much disappointment would follow, on seeing the shapes of each set of strokes, and their total dissimilarity to any thing to be found in Foliage.

The better to convince the Student of the glaring errors of these forms, the outlines of some (*a b c d*, Ex. 6) have been drawn, which prove how totally dissimilar to Nature are their shapes, in any respect, and how necessary it is he should reflect on his first step, when setting out, to ensure success as he proceeds. He should be aware what object he is to seek and attain, and confine himself to that; by so doing he may surmount such difficulties as are unavoidably connected with every stage of his work, and know not only how, but when, to grapple with them.

Viewing the sets of forms, and the strokes of the Pencil, in Ex. 6, apart from their purpose, it would seem hardly possible to discover an instrument, the operations of which could be so totally unlike Foliage, or so very unpromising. This may serve to show the Student how important are the remarks on the use of the Lead Pencil at the commencement. *Evenness* and transparency in the Shadow are the objects required; and if it have these qualities, the Student may be satisfied that so far he is right. And again, by carefully connecting each set with the rest, in the manner described, and as shewn in Ex. 9, in the great body of the Shadow; he will in some places avoid the too great appearance of the means he has used, and make it difficult to trace either the number of strokes or the sets of strokes. Not looking to these important particulars — indeed, ignorant of their positive necessity—such strokes are used, as in Ex. 7, where they are wrong individually, and made additionally so collectively, by being passed over each other at the extremities; each set is therefore thoroughly obvious, and all their faults increased and multiplied. So also are those of Ex. 8, from causes explained in the foregoing pages. In neither case is the Shadow *even* or transparent.

To attain the required facility, freedom, and flexibility in the characteristic outline, it is better at first to draw the general forms with very light lines, more or less oval, according to the shape of the Tree intended, (as A, Ex. 11, Plate IX.) on which the outline characteristic of the leaf should be placed; these serve well to guide the hand in obtaining the general roundness A, with the individual character B, often found rather difficult, because of the two motions of the hand required at the same time.

It is not uncommon to see Foliage first traced by a very light characteristic outline, like B, Ex. 11; and in completing the Tree, when it is found necessary to make the outline darker, the first cannot be rubbed out entirely, for then it might as well not have been drawn; and it being too tedious to follow *exactly* the first line, so as to make it as dark as required, a fresh outline is necessarily made, which, by sometimes doubling the line first made, and sometimes accidentally agreeing with it, both are made wrong; and though apart they might have been never so right, when thus joined, they are irrevocably ruined; with such double line the one effectually defeats the other, and both are spoiled, (see Ex. 12.)

When the general forms are traced as recommended, the characteristic outline may be added; and this latter is best acquired, by drawing at first only those lines on which the emphasis is to be laid (as Ex. 1, Plate X.); for, unless the articulation be gained on the right stroke, and on the right part of it, (the extreme edge outwards, as at A and B,) it is quite impossible to turn the leaves in their natural position, especially on the right hand side of the Tree, at B, or on any fold of it. Those who are not accustomed to place strokes in this position, are always embarrassed, and often look upon it as drawing left-handed, when, so far from it, it is allowing the hand its most natural motion. The emphasis thus secured on the strokes outwards, they are united by merely keeping the Pencil on the paper till it reaches the point, whence again the stroke starts outwards, and the outline is made complete, as in Ex. 3, and the result is more natural than can be obtained by such as are seen in Ex. 2, where the emphasis being laid on the stroke, passing inwards at A and B, and increased on the extreme end inwards, it is impossible to turn round either naturally or freely. What is thus done is done badly and with great effort, for the leaves are neither natural in their shapes, nor in their positions on the Branches, nor are they pliant.

When the Student has made himself master of the Outline and Shadow, by practising them separately, and in the manner so carefully and elaborately pointed out, (the reasons for which have been explained to him, and how they are founded on Nature,) that by thus informing his judgment, his diligence may be excited; he should next proceed to attach them to each other; when each being right, and each effecting its purpose truly, they will, in connexion, aid and augment the merit of each other, and not, as in Ex. 4, where what singly is wrong in the outline or in the shadow, the union has made doubly wrong.

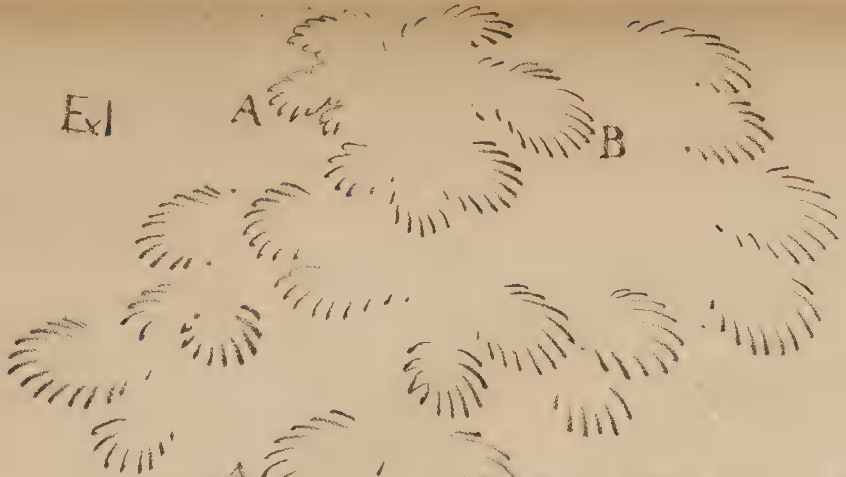
Without stopping to consider what kind of Tree is to be represented, it is better to consider how any one can be done as it ought to be. By the outline the *form* is *decided;* the *light* parts are *made most attractive;* and if properly applied, the *roundness* of the *light parts* is by it *made evident,* and it must always be attached to the *edges of the shadow,* where, and *on the outline only,* can the *character* of Foliage be *seen.* For, as has been already stated, the Artist is not a painter of leaves of Trees, but of their broader and more general features; he cannot therefore pretend to depict them minutely and precisely, because he cannot see them either on the *masses* of light or of shade. In the body of the light parts, the leaves are overlapping, and breaking the outline of each other, so that the eye cannot follow them; and to the same circumstances, in the shade, obscurity is added, rendering the shadowed parts of Trees so very similar, that looking at some isolated portion of the shadowed part of any one, it would be difficult to name it.

The character of Trees then can only be seen distinctly in *two* places:—on the *extreme edge,* where they *separate* from the *sky,* or some other *light* object *behind them,* and on the *extremity* of the *lights,* where they *separate* from the *shadow,* as in Ex. 5, Plate X. By placing the outline thus consistently with Nature, it will be seen that another very important result is the consequence, viz. That the *Shadow* is made to *retire*—a property naturally belonging to it; in proof of which, see Ex. 6, where the Shadow, from being alone, lies on the paper, and appears to come forward, as in fact it does; and all that is seen is a connected set of horizontal lines without meaning: but in Ex. 7, where the Outline is attached to the Shadow, the surface of the paper, in consequence, appears to be the nearest, and the Shadow seems to sink below it, giving the idea of a space between and beyond the surrounding folds, into which it would seem possible to pass; and this *retirement* of the Shadow acts again upon the Lights, by making them appear proportionably *nearer,* more *brilliant,* and more attractive. Now, in the resemblance, we look on those parts which in Nature we look on, viz. the *Lights.*

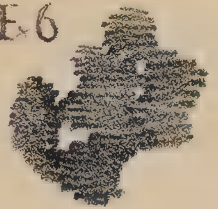
The roundness of the folds depends on the form and arrangement of the Outline, not more a matter of caprice, or accident, than its position. By examining Ex. 3, Plate X. it will be seen that the paper encompassed by the outline appears round, and very different from Ex. 2, of the same Plate; because each turn of the lines on the one side A of Ex. 3, corresponds and appears to be connected with, and to become the counterpart of, those on the side B, their connexion being carried on by the imagination, in such lines as at C. No effect of this sort takes place with Ex. 2, one of the most common methods employed; but, on the contrary, it appears perfectly flat, and this, when applied to the Shadow, as in Ex. 4, Plate IX., the common mode of doing that also, makes out the faults of both more plainly. By this Outline, (Ex. 2, Plate X.) the leaves are drawn as if on one side of the tree; at A A, they were bent down, and stood nearly upright on the other, B B; and in its union with the Shadow, every important consideration has been lost sight of. The outline, as shewn in Ex. 4, is sometimes seen on the edge of the shadow, and sometimes passing beyond, or lost in confusion amongst it,—now

Pl. X

Ex 1

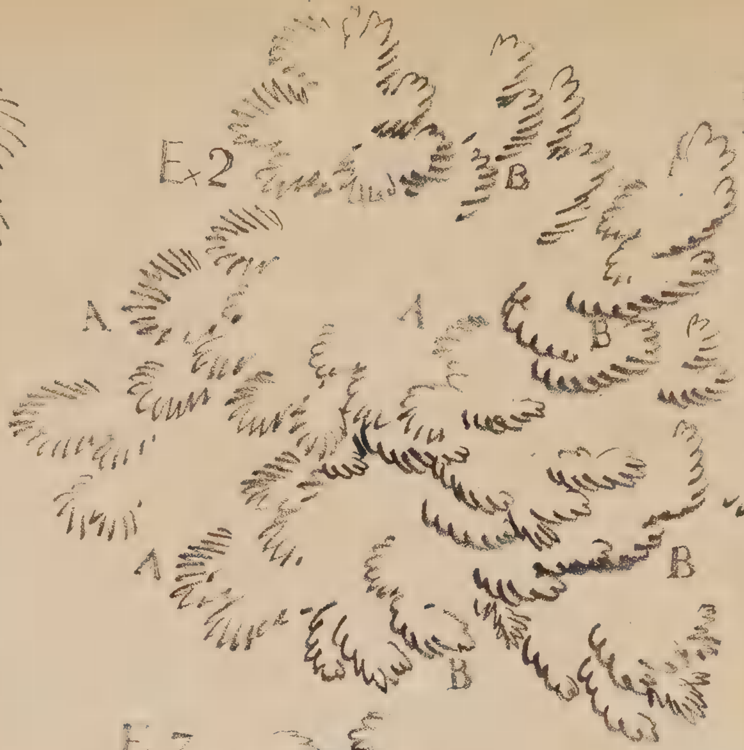


Ex 6

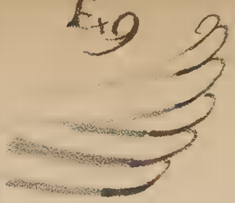


Ex 8

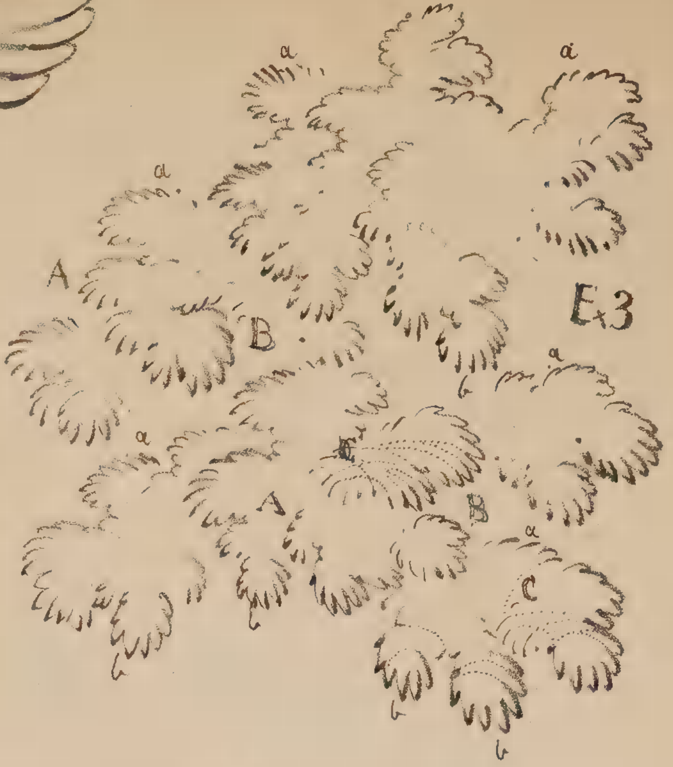
Ex 2



Ex 9

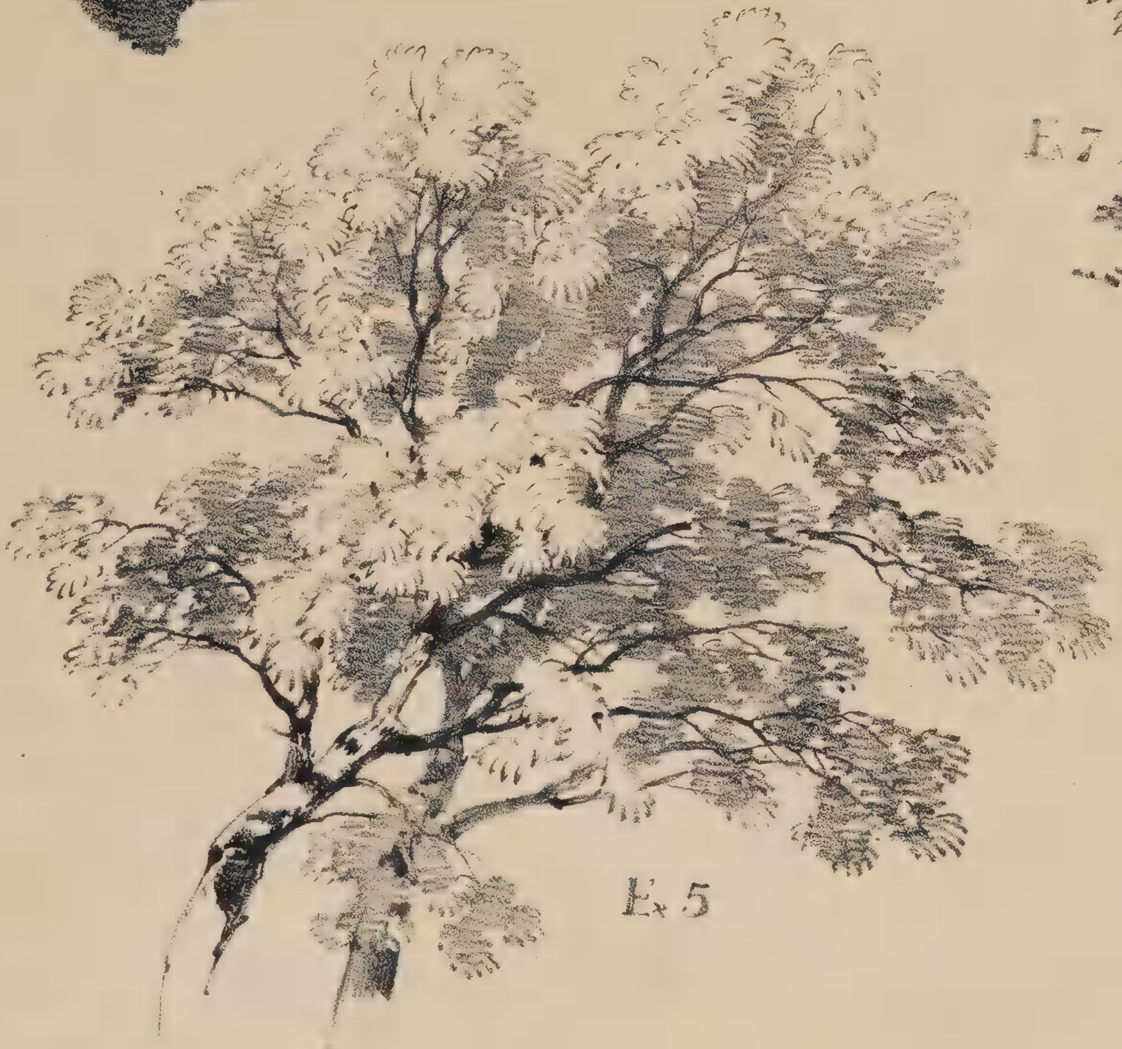


Ex 3

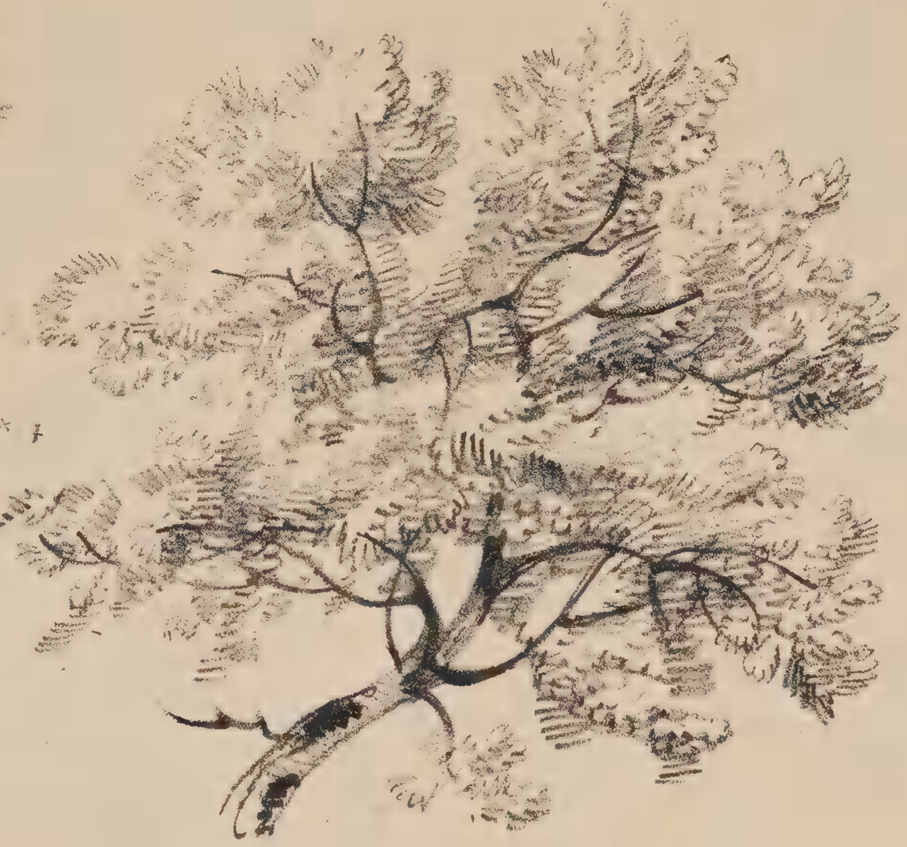


Ex 7

Ex 5



Ex 4



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with leaves that are oval, then round, — now angular and small, the next instant large and pointed; and thus are drawn forms of every size and kind, each contradicting the other, and none perhaps agreeing with Nature, evidently shewing that there was no contemplated intention when setting out, no design. All the hopes and expectations were built on seeing how it would look when done; and what could be expected as the produce of so many strokes, heaped on each other, or so promiscuously connected, but a mass of confusion? Here has been no adaptation of means to an end; — yet in this way, or the like, thousands attempt to draw Trees, and are satisfied — satisfied with caricaturing Nature!

Can any thing be more displeasing to the eye, or more unpalatable to the judgment, than contradictions like these? Where is the roundness? Where the flexibility of the Foliage? Where the flatness of the Shadow?— and does it retire as it ought? Where does it display any thing that is like Nature? Here the mechanism is most evident, every stroke may be counted, or nearly. Is Nature the better imitated in consequence? In Ex. 5, very much less of the means used can be seen; and to count the strokes, individually, would be difficult, if not impossible. Is Nature the less imitated therefore? The answer in each case must be, — No; for, in proportion as the means used become evident, the likeness to Nature makes less impression; they never ought to be, and they never may be seen, with impunity.

The success attending the operations already pointed out, their power and utility, will be best seen in Ex. 1 and 2, Plate XI. Here is the preparation for an Ash and an Oak Tree, or a branch of each, the shadow only done, with all its properties, which it should be unnecessary to repeat. And in the next Plate are precisely the same preparations of Shadow, having the characteristic outline belonging to each attached. So great is now the alteration made,— so much more is there of likeness to Nature, so little to be traced are the unnatural forms of the sets of strokes composing the Shadow; indeed, so great is the change in all respects,—in the good that is gained and the bad which is avoided or got rid of, that it is scarcely credible the first stage of these Examples was, or ever could have been, precisely as Ex. 1 and 2 in the preceding Plate. Yet such it was; for they are the Examples of Plate XI, with the outline added.

Again; much that contributes to effect roundness in the individual folds of a Tree, proceeds from the appearance of flexibility in the leaves, gained by making the first strokes at *a*, Ex. 3, Plate X. incline a little upwards, and gradually, as they proceed downwards, become perfectly perpendicular; at which point only (*b*) would the true shape of the leaf be seen;—the others exhibiting this in a less degree, because they are seen more in perspective, and overlap each other in whole or in part. Though no leaf is here individually and entirely drawn, or attempted to be drawn, so much is done as to suggest the rest, and the eye and the mind are better satisfied.

In Ex. 8 of Plate X., will be found the outline of a portion of Ex. 3, drawn at large, with dotted lines, serving to shew that if such as are drawn in Ex. 3 were continued till they unite, they would give the true form of the leaf. Ex. 9 is the outline of Ex. 2, drawn at large, which shews, that if such forms as these were continued, they would go on interminably; or, if they came in contact, it would be to make a form as dissimilar to Nature as possible.

Can any two things offer a greater contrast to each other than do these examples? The very great defects and errors of such an Outline, as B, in Ex. 2, is most evident in the effort to turn round. It must be seen that it is done with great difficulty, and that it is quite impossible by such to give the least likeness to Nature in form, or to gain the least appearance of flexibility. In any case, it would be a waste of time to attempt the complete shape of leaves of Trees; still it must be so far obtained in what is done, that the imagination may not fail to receive a full impression of the whole truth, by inference from the truth in what is done.

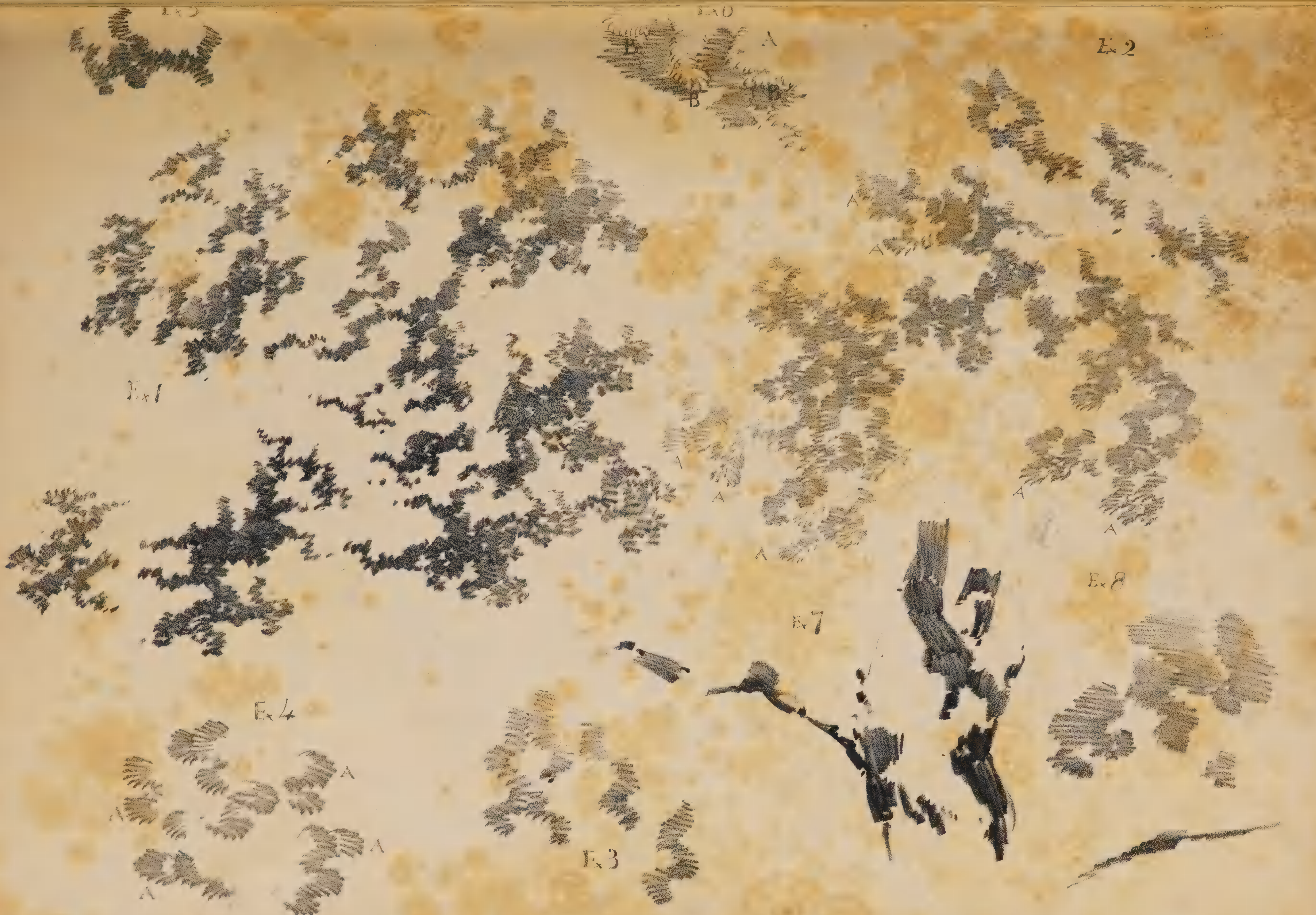
The Student must be reminded to practise from memory, and have recourse to the original, merely that, by comparison, he may satisfy himself that he has followed the same principles, and as effectually, as they are there illustrated. This practice from memory is a *sine qua non* in drawing Trees, because it is not possible to see the mechanism of the model (or ought not to be, which is the same thing); and because, in copying Trees from a drawing, the same number of strokes as contained in the original, is not more necessary in the copy, than it was necessary in the original, to have copied every leaf of the Tree. What is wanted, is, that it should distinctly convey the notion, whether there be few or many, and of what kind.

Although it has been asserted, that all required in the Shadow is *evenness* of colour, and that no further approach to Nature need there be attempted, still if the Student be sufficiently skilled to do what has already been put before him, he will find that, by another adaptation of the strokes on the Shadows, (such as in Ex. 3, Plate XI.) he may give an additional resemblance of Nature, and explain more powerfully the kind of Tree he would represent, and lose yet more the evidence of the means used. He must consider what kind of leaf the Tree has, whether broad or narrow, long or short, and choose the strokes accordingly, distributing them as in the Ex. 1 and 2, and giving each stroke a different inclination, so as to represent the various positions of the leaves, still rigidly preserving the *evenness* of the Shadow. This requires some practice to do it well, and should not by any means be attempted until the previous and more simple process, already detailed, be well learned. United to this method is the advantage of marking the character of the Tree, at the extremities on the shadowed side, in such a way as to avoid the necessity of doing it by an outline of a kind unavoidably used in Ex. 5, Plate X.; by joining such strokes as are used for the general body of the Shadow at either extremity required, according to the side of the Tree on which they are used, and laying the emphasis on their ends outwards. See Ex. 4, Plate XI. And again, on the extremities towards the light, it will be also seen, in Ex. 1 and 2, Plate XI., that the strokes, from having these varied inclinations, present so much of character in themselves, as to need the addition only of a very few touches, on the illuminated sides, to change their angular forms into such as are more or less oval, like the Ash, Ex. 2, or to add yet more, for the Oak, Ex. 1: this again saves the necessity of an outline; and that some additional likeness to Nature is gained by it, may be seen by comparing Ex. 5, in Plate X. with Ex. 2, in Plate XII.; and attentive observation will discover, in comparing the two Plates XI. and XII., how much has been added, and where, because the Examples in Plate XII. are *precisely* the same preparations as Ex. 1 and 2, in Plate XI., with this addition only. All the examples of Trees in this Work are done as those examples have been, and are evidences of the usefulness and applicability of such means. This method, in addition to its usefulness in rendering the means less seen, has a great superiority over that employed in Ex. 5, Plate X., by giving, as before observed, so much individual character to the Tree at the same time with the Shadow; and the Student should see why this is done. By this arrangement of the strokes each is presented at right angles, with the form of the fold in every part, or nearly so; and if it do not give exactly the right character, it approaches it so nearly, that but little is required to complete it, as Ex. 5, Plate XI. will shew; but by the former mode, in placing them horizontally, character is given to the sides of the folds, as Ex. 6, at A, but never to the lower parts, B B, thus making an outline there indispensable; and with all this, some bare space is inevitably left between the Outline and the Shadow.

In this Plate, (XII.) another example of the effects of the Outline is given, in the Stem of the Tree, Ex. 7, Plate XI., which has been finished by it; and this may serve as a further proof, by applying it to another object, how much may be expected by its addition to any one; and its importance and its power will be felt by comparing this Example in its different states; and if this be not enough to bring conviction, the Student need only turn to Ex. 8, Plate XI., where he will find what appears to have neither shape nor meaning, in the state he there sees it, but which, by a judicious addition of the Outline, (as in Plate XII.) may be made to assume any form at command. There much more of the first state is left obvious than is desirable, but it is demanded for the Pupil's benefit.

Here I take occasion to observe, that if in placing on the paper the strokes for the Shadow, the Student should find what he has done too far asunder, (which is a much better fault than being too close, though on Skies or Distances), he has only to fill in the interstices to make a tone of colour as delicate as occasion may require, even to perfect flatness.

Once more; besides the roundness of the folds, there is another marked feature to be observed,—*The general roundness. This* also is done by reference to Nature. As the Tree is a *round* object, the centre is nearer than the sides; and as it is a *tall* one, the lower part is nearer than the upper, having all the gradations in the intervals between the two extremes. To effect then, in some degree, these objects, indispensable because found in Nature, the Outline representing the leaves, should be drawn gradually larger from the top towards the bottom, and from the extremities towards the centre. (See the various examples of Trees.) To complete this effect of roundness, the Stems



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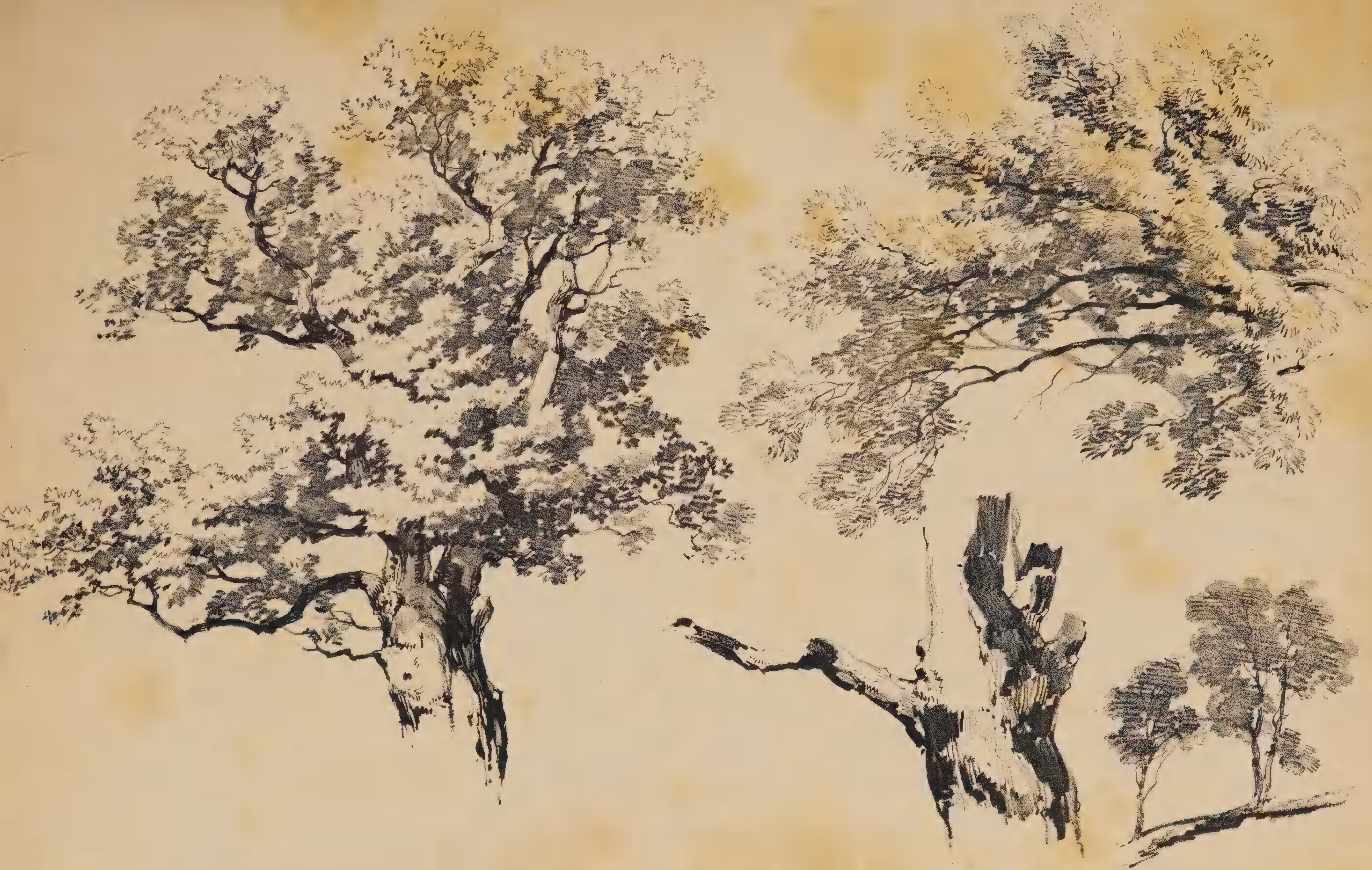

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Pl. XIII

and Branches must be added; to the study of which the Student will now be led. And here again he will have occasion to see that he must constantly refer to Nature for his authority; but before we proceed, it is necessary, in concluding this part of the subject, to observe, that the Leaves of Trees appear more abundant on the light side of a Tree, than on the dark side, because the contrast between its local colour, and that of any object behind it, being less on the light, than on the dark side, the interstices are not so evident in the one place, as in the other.

ON STEMS AND BRANCHES.

The properties common to the Stems and Branches of most Trees are:—That the Stems are gradually smaller from the root upwards;—so are the Branches *gradually* from the point where they unite with the Stem, or with any branch supporting them:

That Branches proceeding from the Stem, or from each other, are never so large, as that part of the Stem or Branch whence they proceed:

That the uppermost Branches take the inclination of the parent Stem, and gradually form larger angles with it, as they grow lower down on it, till they eventually turn towards the ground; the same will be observed of the leading Branches, and their ramification. All these observations are proved, and the latter particularly, by an Avenue, where those Branches growing on the side of the Tree which is turned inwards, to the Avenue, being obstructed by those from the Tree opposite, shoot upwards, (the lower ones more remarkably so,) for the light indispensable to their growth; and they thus form what is said to have given to the Architect, the first idea of an Aisle (see Pl. XIII.); whereas on the outside they are found to grow as above stated. These observations apply to the Oak, Elm, Ash, Birch, Beech, &c.

The various Firs are, directly or indirectly, exceptions to this rule. The Scotch Fir has the Branches at top, thrown out in a more horizontal direction;

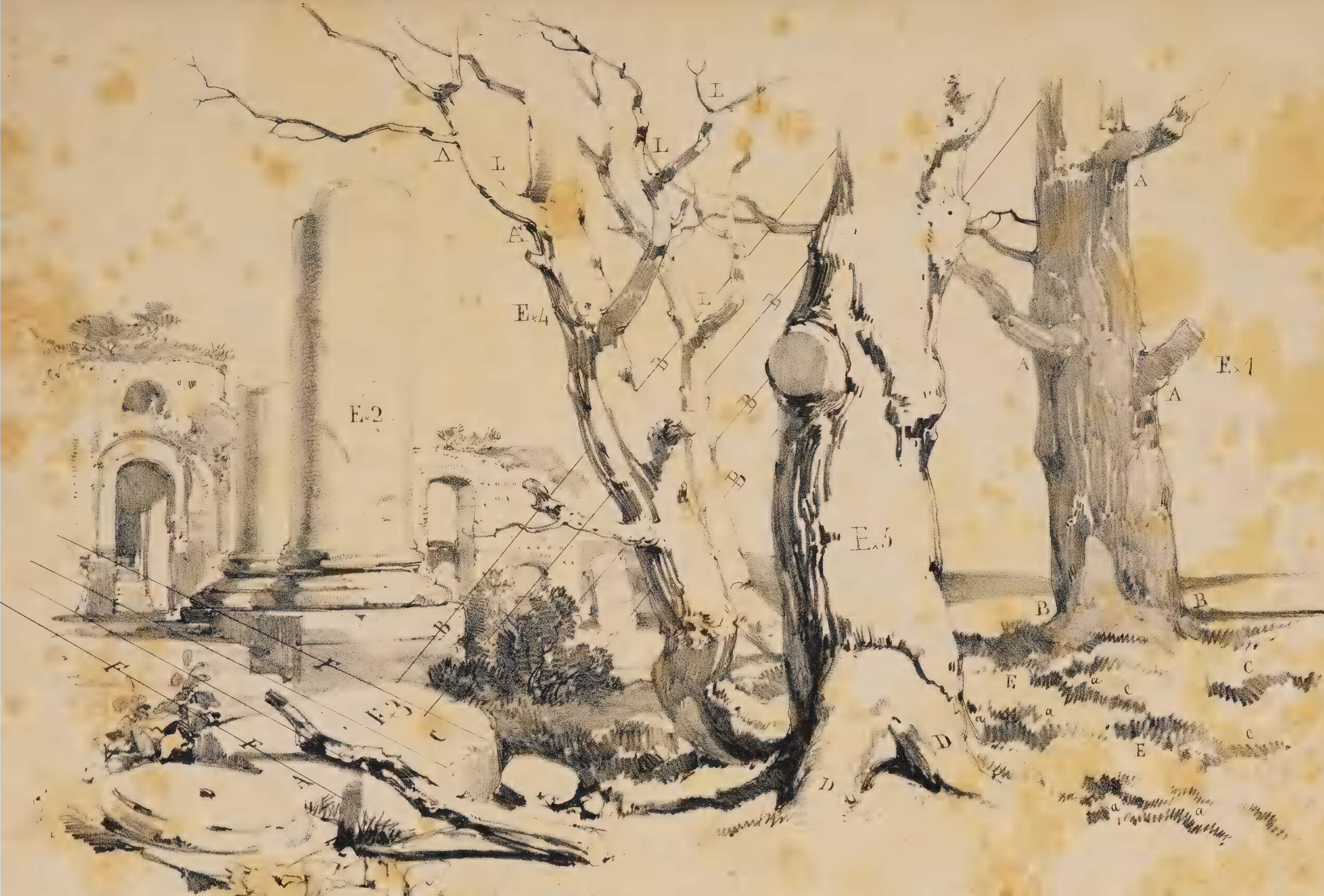
thence, as they grow lower down, gradually bending towards the ground, to a degree commonly greater than in other Trees, though by obstruction these, as well as others, are altered in their growth. (See Plate XX.) The Larch, and its kind, have all their Branches at right angles with the Stem, or nearly so.

That the Branches shoot out from all sides of the Stem, and from all sides of each other.

On looking at the Beech Stem (Plate XIII.), it will be seen how this last remark is carried into practice, where those Branches which grow on that part of the Stem turned towards the spectator, cross its outline, and are united to the surface *a;* those on the sides are inserted on the outline of the Stem or Branch to which they are attached, while those growing on the unseen part of the Trunks, appear to be cut off by its outline, and their insertion is therefore unseen.

Very much care is required properly to *attach* the Branches to the Trunk, and to each other. Not unfrequently they are done by the clumsy manner shewn in Ex. 1, Plate VI., and Ex. 2, Plate XVII. at C; but the best, and simplest way, to affix the Stem to the ground, and the Branches to each other, is by drawing the lines of the Stem directly towards the ground, and making very sharp angles with it; and the same with the Branches, where they unite with the Stem, or with each other; then by merely cutting off the extreme sharpness of the angles with curved lines, they become properly, because naturally, united. All Trees, have their Branches so attached to the Stem, and the Stem to the ground where the roots are not seen. (See Ex. 1, Plate XIV. at B.)

Both Branches and Stems, now require covering with the Bark; and here it will be observed, that on the Stems, and in the leading Branches towards the Stem, the Bark at the Root is more strongly marked, than in the ramification; besides which, the Bark is more or less scored, according to the kind of Tree, or its age; and in proportion as they grow older, the Trunks of Trees, and their various sinuosities, and the excrescences on them, are also more deeply furrowed, while some have a very thin, smooth, and light Bark; such as the Beech and Birch, which contrasts so beautifully with their foliage.



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Before it is attempted to portray these circumstances, it is necessary to know that the Trunk of a Tree, and the Branches, being cylindrical, receive the light and shade, as cylinders do; see the Column, Ex. 2, Plate XIV., (though the roughness of the Bark prevents this from being very obvious,) that is, the brightest part is some little distance from the outline, on the *light* side, and the shadow is darkest, at some distance from the outline on the shadowed side, agreeably to the position of the light, (see, in illustration, the Beech Stem, Plate XIII.) The peculiarities of all Trunks and Branches must be subject to these general considerations, (as well as the human figure, which in whole, and in every part, being round or oval, obeys the same laws; as may be seen in Plates I. III. and IV.) The strokes chosen for representing the Bark must be made dark or light, according to its nature. See the Stems, Plate XIV.; the *first* stage of the Drawing, where, in addition to the considerations above-mentioned, it will be found that, on the shadowed side, the lines are placed nearer to each other, for reasons given in page 65 on Shadows; and here, as well as in the foliage, they require to be followed out. This practice of referring to pages he has previously read, or those he has yet to read, the Student will find material assistance from, as the constant operation of sound principles is thus proved to him. He should look on so doing as a mode of parsing.

As has been already remarked in page 14, that lines are serviceable; consequently, in drawing Stems and Branches, such must be selected as Nature suggests, whether straight or crooked, broad or narrow, to give distinctly the character; and where they approach the light side, they must be separated from each other at greater distances. This now brings character, as in foliage, immediately where the lights and shadows are found to separate; and by making the strokes lighter or darker, according to the laws of Light and Shade, on cylindrical objects, the roundness of the Stem, and the character of the Bark, are at the same time gained. To obtain effective proof of this, and of the attractiveness of all light parts, compare the next Plate (XV.) of this subject in its finished state, and it will then be seen, how essential is the service of the characteristic lines on the light parts, and, that it is only there they are required, since the shadows have not again been touched. In the first Plate (XIV.) the light sides are bald and transparent, unmeaning and unsatisfactory; but with the addition of such character as is to be found given to them in Plate XV., these light parts are made to look rich and solid, round and complete.

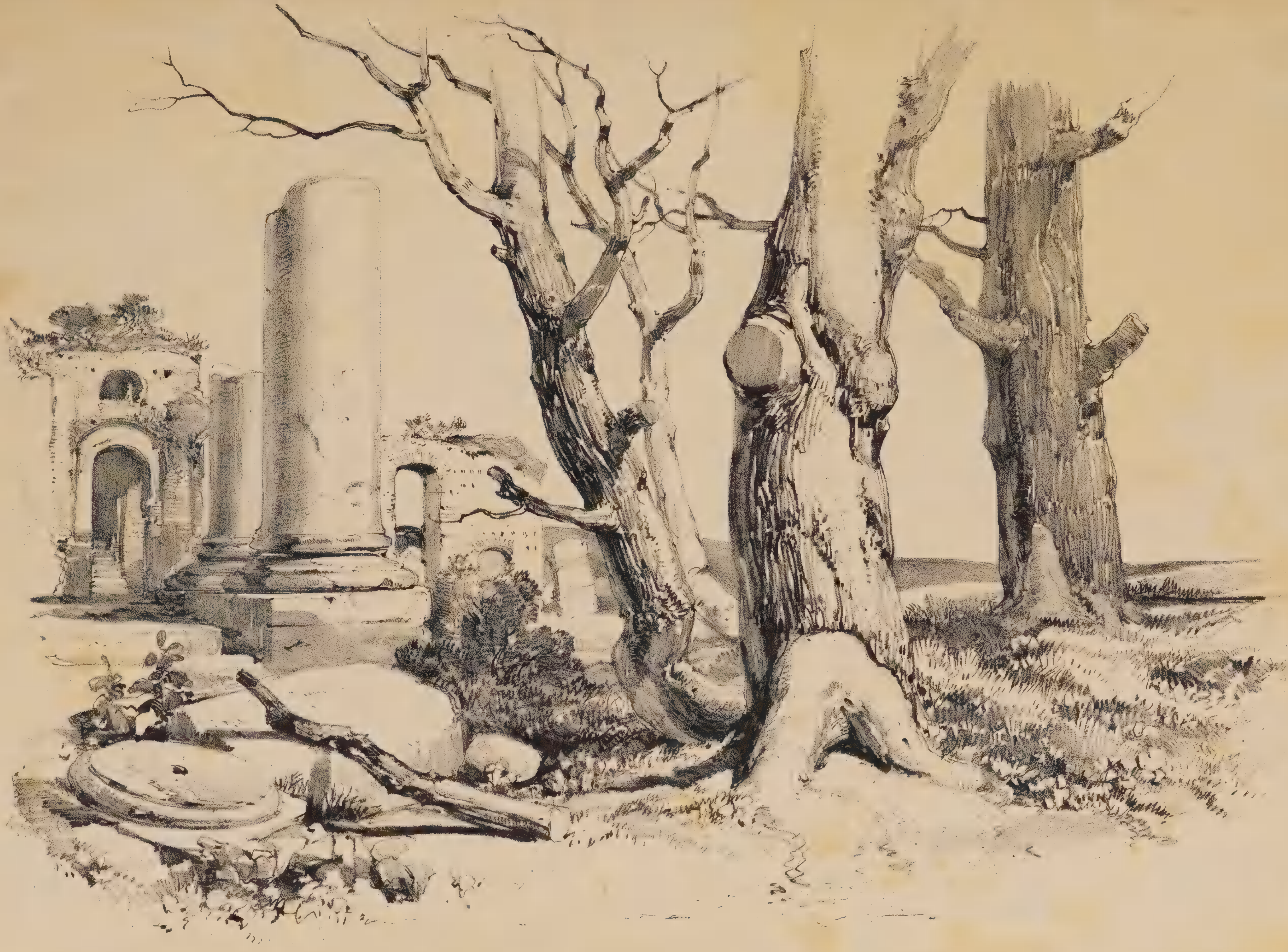
Beautiful proofs of the operations of this law are to be found in Plates III. and IV. In the Heads and Arms, &c. the Student will find, if he examine attentively, that just where the light falls into the shadow, the lines used to give undulation to the surface, are there more marked and separated: and so in Plate V., at precisely this same point, is the hairy covering of the Deer most evident; not so in the shadows in either; there they are hardly distinguishable.

Were I, in this instance, calling his attention to my *own* Drawings, the Student might perhaps suppose, that what has been pointed out, was referable to some peculiarity in my style of Drawing; but when these things are found to exist in the works of others, and those the most distinguished, whose objects of study are so widely different from my own, they cannot fail to strike him, if any thing will, and make him see and feel, that there are laws which govern Art, and that their application is not confined to one class of objects; and if he have but a spark of ambition, it should kindle into an unalterable determination to secure, by unremitting diligence, the power to apply them successfully in one instance, seeing that in so doing, he has made sure advances towards their application in every other.

It is now necessary to attach the Stem well to the ground. This is done by carrying the outline on both sides, and from the surface, imperceptibly into the ground, (as Ex. 1, at B, and Ex. 5, at D, Plate XIV.), so as to leave no visible termination. It is very important that this should be attended to, as the appearance of roundness is greatly assisted by doing it properly. Comparing this example with Ex. 2, Plates XVII. and XVIII., it will be instantly seen, that however round the Stems might have been made to appear on their surfaces, the way in which the ground cuts them by a straight line, would flatly contradict it. This, however, is a way of doing it by no means uncommon.

To point out all the errors attending the attempts to draw Foliage, or indeed any other subject, would be impossible. It is sufficient, and more useful, to endeavour to expose those most commonly found to prevail, and

Pl. XV.



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to shew, by contrasting them with what is to be found in Nature, how little can be done unless under her guidance, and how thoroughly superior, that execution must of necessity be, which is founded on her laws, and which yields undeviating obedience to them.

We come now to the Branches, which, in consequence of their twisting very much more than the Stems, require, not only all that has been said of them, but something in addition, depending on the laws of Light.

All objects, and parts of objects, receive the greatest quantity, of those rays of light that are at right angles with them, and of course less, as their inclination is alike. (See Ex. 3, Pl. XIV.) Let BB be rays of light, and AC the object illuminated, placed, as it is, at right angles with these rays; in this position, it receives all the rays of light it can contain; but when the rays of light F F, come in the direction of the object AC—(the rays here, are supposed to be those proceeding from the sun, and are consequently parallel, or nearly so,) — it receives none of them, and would therefore be in shadow. To understand the application of this principle to a Branch, see Ex. 4, where those parts will be found shaded which at all take the inclination of the rays B B, and their intensity regulated accordingly; and, *vice versâ*, those left most bright which are the most opposed to them. Now let all the circumstances belonging to the Stem be added, as explained above, and the result will be like this Example in its finished state, in Pl. XV., and the effect, both of the Stems and Branches, will also be considerably heightened, by adding the colour given by the moss to be found on them, since it helps to increase the variety in the intensity of the colour; this explains where and why are placed, the "little dark touches," giving the sort of spirit that Tyros are so enraptured with.

This is a feature more often neglected than observed, as such delicate attentions are deemed of little consequence, and opposed to that speed which beginners are so much inclined to admire; judging, as they are apt to do, of their own, or of others' merit, by time, as if drawing were a race against it, and thus they flourish, admirable libels on Nature, like Ex. 1, Pl. XVII., or as shewn in Ex. 3, where the leading branch looks more like some principal river on a map, and the smaller branches as the tributary streams. The more pains-taking, but equally uninformed, also make the Branches to separate in curvilinear angles. (See Pl. XVIII.)

It must not be forgotten that, Branches do not grow on a level with each other, from opposite sides of the Stem, or of other Branches, as Ex. 1, at A A, Pl. XVII., but as Ex. 1 and 4, Pl. XIV. at A A; nor must the angle of their separation be overlooked, as this shews from what part of the Stem and from each other, they grow, as well as, in a great measure, the kind of Tree to which they belong. They rarely separate in equal angles, rectilinear or curvilinear, as Ex. 1, Pl. XVII., but ordinarily as they are found in Ex. 4, Pl. XIV., at L L.

The Student should look at the Examples in Pl. XIII. and XV., as they stand contrasted with the Examples in Pl. XVII. and XVIII., attentively passing over in his mind the instructions he has so far received, and examining the Examples in both Plates by them, that he may be able fully to appreciate the advantages of following Nature closely, by what he sees lost from total neglect, or from want of information. He may now perceive how much a knowledge of Nature is necessary to his earliest endeavours, and how much is required to the extent to which he has already advanced. This will teach him why a slight Sketch, from a skilful hand, is often preferred to the most laboured, but imperfect Drawing, not because it is slight, but because in the one is the power of concentrated knowledge, affording more pleasure and less evidence of labour; while in such examples as Pl. XVII. the pleasure derived, is not equal to the slight labour bestowed to afford it,—it has all been in vain; and from Pl. XVIII. he will learn how little is to be gained, by toiling without knowledge, to make the means attractive — a fruitless task.

Up to this point, it is to be presumed that the Student has been able to follow out his instructions, and to carry them into operation successfully and certainly. He can now imitate the leading characteristics of Foliage, and the Stems and Branches. It must now be his business to unite them, and obtain, by their union, effects not found in them separately.

In Example 5, Pl. X., and in the Examples in Pl. XII. this is done; and the Student will perceive, that as the Branches in Nature are most plainly seen where the masses of Foliage are separated, there they will be found in these, as well as in all the other examples.

Branches, from their opacity, are darker in colour than the Foliage, and, by contrast, the Foliage appears *semi-transparent*.

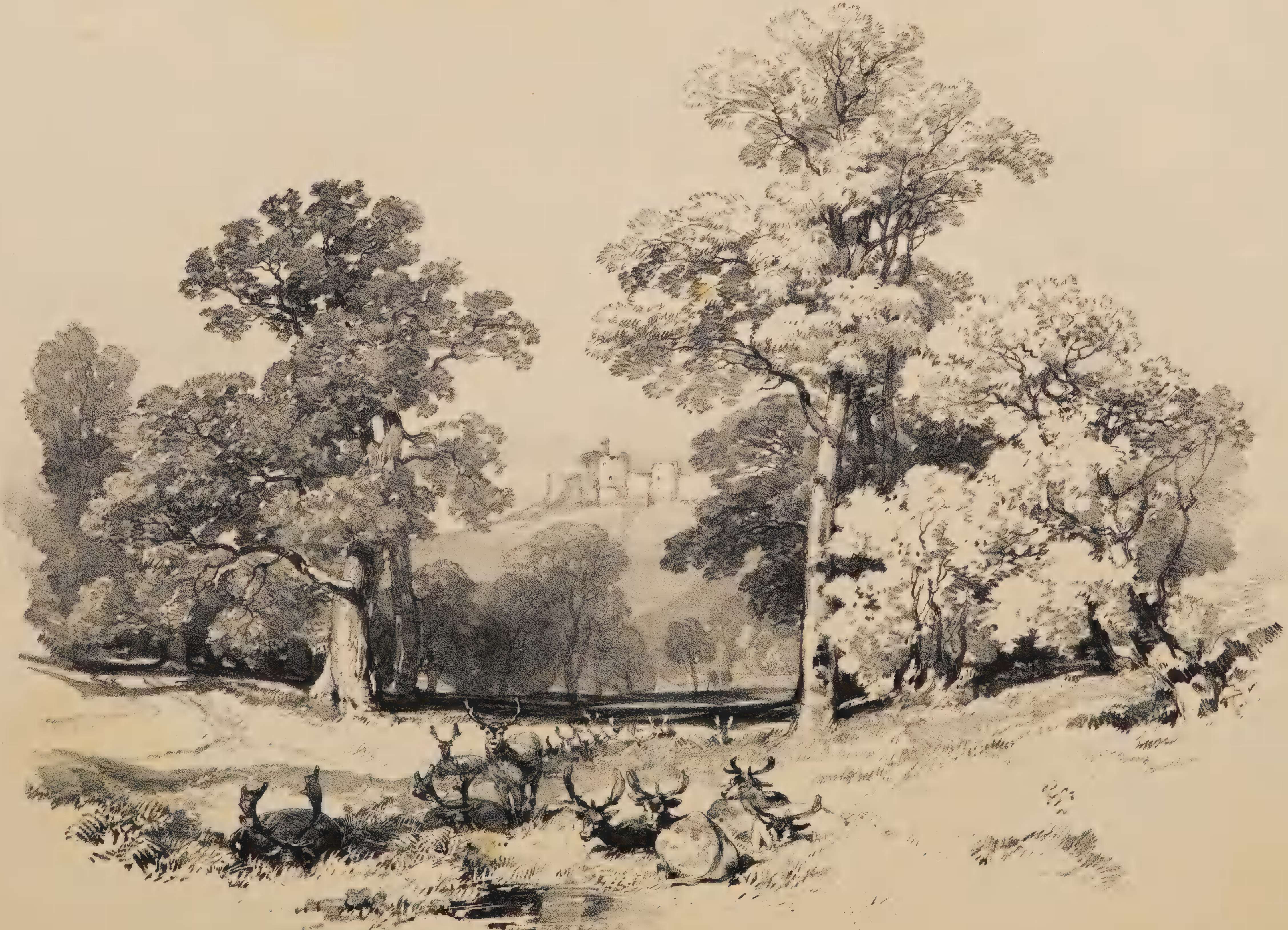
The Branches are so *lost* among the Foliage, that no one can be traced to its *extremity,* and, principally by the disposition of the Branches, is explained what lights are solid, and what transparent; those parts of the Foliage appearing *distant,* where the Branches are seen continuous across it; or nearer, where it spreads before them, and their continuity is cut off. See all the Examples of Foliage.

A Tree, or a part of one, now stands before the Student, so far complete; and if what has been pointed out be thought minute and dry, my reply is, I write for beginners, for the young and inexperienced, not for those who are wise in these matters. To please all would be impossible, and my pen is employed to instruct the Pupil, in a style of Drawing, not of writing; and if the operations have appeared to him long, he must remember that he has learned, the *leading features* of *all* Trees, and therefore is so far prepared, to draw all. He has now but to add to his previously-acquired knowledge, the peculiarities of each; and very little practice, comparatively, in them, will find him master of Foliage. But he must first, by dint of diligence and perseverance, have made quite sure of the first steps of the ladder he is climbing — on this depends his future success; and though it may have cost him some time, labour, and study, he is assured, for his comfort, that he is laying the surest foundation for successful cultivation of the Art. It seems the proper place here to observe, that what has been pointed out has been my undeviating practice with regard to my Pupils; and I have often been astonished to find, that persons entirely unacquainted with Foliage, and who have reluctantly attempted it from alarm at the difficulties, have, in a very short time, obtained such mastery over it, as to find other objects, generally considered difficult, comparatively quite easy. This result I am by no means egotist enough to ascribe to myself; but I would rather, for his own sake, that the Student received it, as I do, as a convincing proof that in Art, as in other things, " Knowledge is Power."

" Nothing is denied to *well-directed* labour, — nothing is to be obtained *without it.*" The Student must not expect the hand immediately to execute what he perfectly understands; it requires patience and perseverance to obtain perfect command of it; but his judgment must be informed, to direct the efforts of the hand. He must be content to go on conquering his difficulties, and weeding out his errors, one by one, as his judgment improves; and if he sees them disappear, though ever so slowly, he is certainly cultivating the ground to advantage; and he must know, that the fruit he reaps depends upon the seed sown, whether it be good or bad. It is mere indolence which leads us to complain of the difficulties. Certainly, to imitate Nature well is not the easiest thing in the world; but if the learner be willing to labour, he will have his reward. None can find their way by a readier road than a right one; and it is mere delusion to talk of this or that style being easier than that which has truth for its object, and sound principles for its basis. Many who are anxious to avoid the difficulties which diligence is content to struggle with, run off from one style to another, or, more properly speaking, from one *manner* to another, believing what they do not possess, to be most worth having; and, struck by every novelty, they imagine that what they see for the first time, must be the best, — must certainly contain the grand secret, the silken clew, which shall at once extricate them from the labyrinth, from which their previous efforts have vainly sought to disengage them, and which would only have become more and more intricate, sharpening their eagerness to seize every pretext of varnished plausibility, till at length,—when more time and labour, in a thousand mistaken ways, have been wasted than, if well spent in a right one, would have ensured to them the largest share of gratification in the exercise of the Art, or the contemplation of Nature, — they find themselves little further advanced than where they started. They have merely acquired a smattering and confused knowledge of a language, they can neither speak nor understand; and, mortified at last, to discover the truth they at first refused to be persuaded of, and blushing for their elaborate mistakes, excuse themselves to themselves and others by the self-accusation,— "I find I have no genius for Drawing."

To those who are seeking a short road to Art, and will not be persuaded that no such thing is to be discovered, I am aware this truth is likely to be unpalatable; still it is my duty to tell them, there are no short paths to be found, by which idleness and indifference may find their way to a goal, which is to be reached only by industry and intelligence. The only road really short, is such as is made so by entering on a right course from the outset, taking advantage of the instruction to be derived from

Pl. XVI.



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the experience of others, and persevering until what is seen to be right be accomplished.

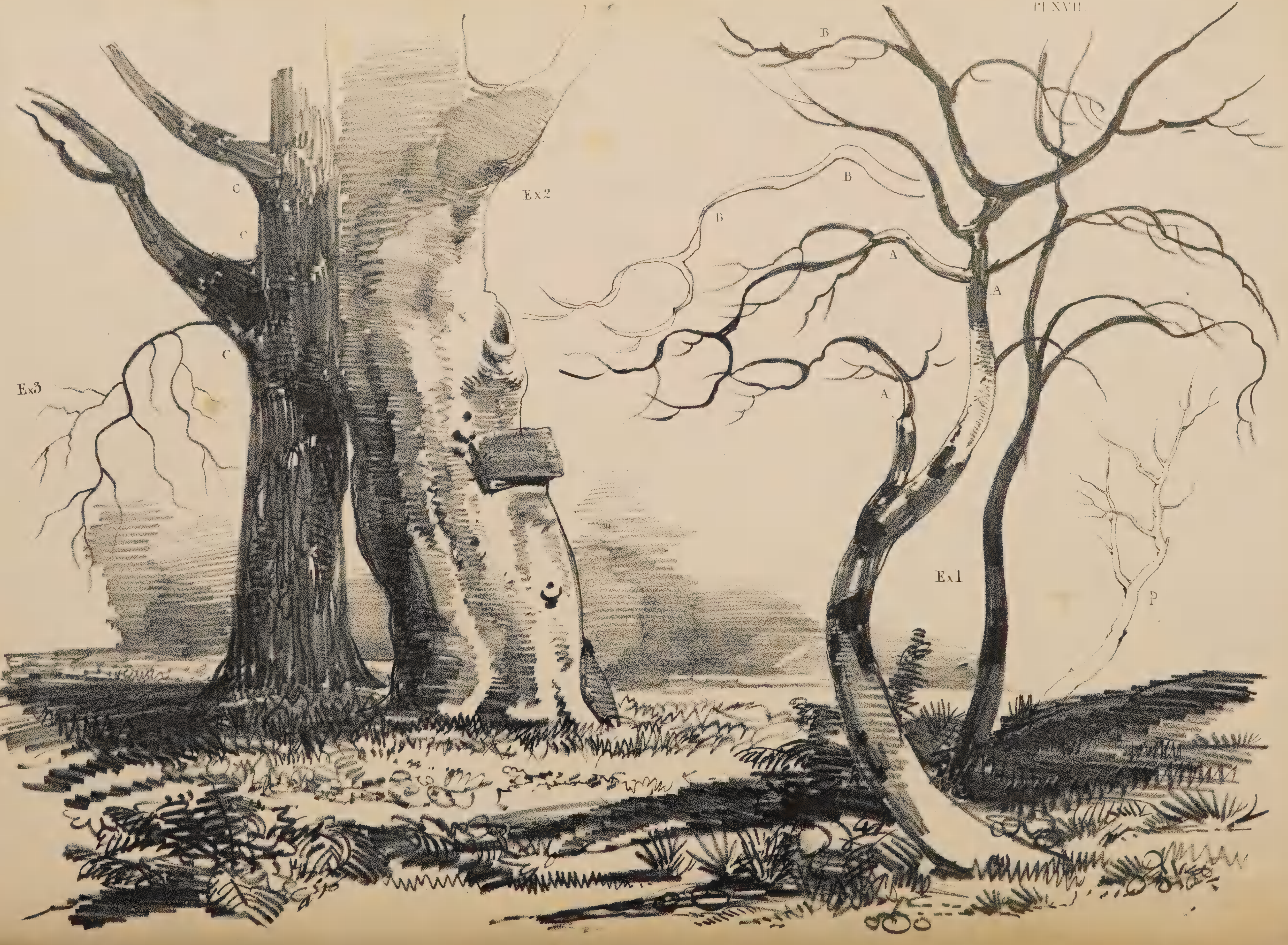
It will be desirable that the Student should now know that what has hitherto been done is capable of improvement, and by what means this is to be effected. He will remember the observations on the light parts of Foliage, in page 40, and the illustrations in Pl. X., in which all that is done in giving roundness, &c. &c. is done by the Outline alone, but what is common to the light and shade of round objects is omitted in them, viz. the half-tone of colour that exists between the brightest light and the deepest shade. When this middle tone is added, the light parts appear rounder; and this should be done by lines indicative of the *kind* of Foliage, and laid on near the Outline, and next to the Shadows, but by no means allowed to interfere with it. Examine Pl. XII., but still more the various examples of Foliage contained in this work.

The forms of Trees are apparently changed, much more by a different arrangement of the Stem and Branches, and an altered position of the light, than by alterations in the forms of the Foliage, and the eye consequently does not so easily detect any change in the latter, as in the former. Examine Pl. XVI. where this is proved. All the Trees here have precisely the same form in the Foliage, and so far are exactly alike; yet, from being supported by Stems and Branches, differing in shape, size, and quantity, they appear, as a whole or in groups, strikingly dissimilar, and awaken ideas as varied. It is for this reason that, when drawing Foliage, the Student should be especially careful, in the first place, to obtain a correct representation of the forms of the Stem and leading Branches, and then to add the masses of Foliage, drawing these last by light lines, and marking the *kind* of Tree. This may be well done in Trees which differ widely from each other, such as the Oak, Ash, Elm, or Willow, because the forms of the folds partake so much of the forms of the leaf, — being in the Oak irregular, in the Elm rounder, in the Ash longer and more oval, and in the Willow still longer; and thus sometimes for the forms of the folds it is only necessary to adopt the form of the leaf, to explain, by the slightest means, the kind of Tree intended.

When so much has been said on Foliage, it would seem a little out of place here to point out how, in the first instance, it should be traced:—the following are my reasons. The forms of Foliage are not arbitrary, except in kind; and in attempting to draw it, for the first time, the adaptation of the shadow and character to positive forms, usually increases the difficulties so much felt by beginners, as seriously to impede their progress. The Student, moreover, is often induced to believe, that unless the precise form of the original be secured, he has no hope of ultimate success; and this leads to the same impression, in regard to details, which he labours to copy minutely,—a thing, of all others, I am most solicitous, for his own sake, he should cautiously avoid, if it be his wish to draw *Foliage* well. I am anxious to prove to him, that this is not only unnecessary, but hurtful, and to persuade him to apply to the great book of Nature,—the source of all knowledge,—for the ability to do what he finds done in the examples given him.

The impracticability, as well as the uselessness, of copying the forms of Foliage minutely, has been shewn; but the same reasons do not apply to the Stem and leading Branches,—features of so much importance. Their various shapes may be ascertained and drawn with so much ease and precision, that the Student must feel they require great attention; and though, he may conceive that he has done all he can for their correct representation, he will find their intricate sinuosities very troublesome; and, with all his labour, his Drawing will not be found *exactly* true. Having drawn the first line, which should in every object be to the left hand, or upper one; as he finds that to vary from Nature or his model, the next, the right hand, or lower one, must vary accordingly, as the second must be entirely dependent on the first; nor is this more the case with the Stems and Branches of Trees than with *all other* forms. In the perfect correspondence of the latter with the former, consists the truth of drawing in both; and to make either the Stems or the Branches true, the lines must be fitted to each other, so as to preserve their gradual diminution; and this quality, before spoken of, must be as strictly observed in the smallest as in the largest; see Examples in Pl. XIII. and XV. A very usual method of drawing them, than which nothing can be more incorrect, may be seen in Ex. 1, Pl. XVII., where, at B, the outline of the one below has been given. By this it would be difficult to guess that a Branch of a Tree was intended, and just as difficult to suppose that P was any thing else, although an outline only, as B; the like defects are to be found in Pl. XVIII.

Pl XVII



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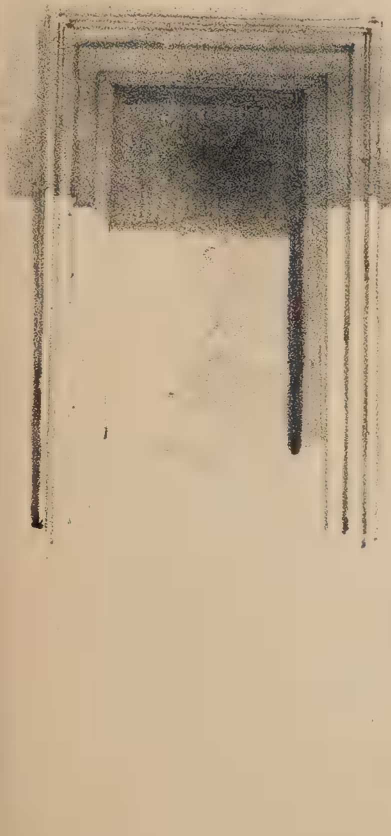
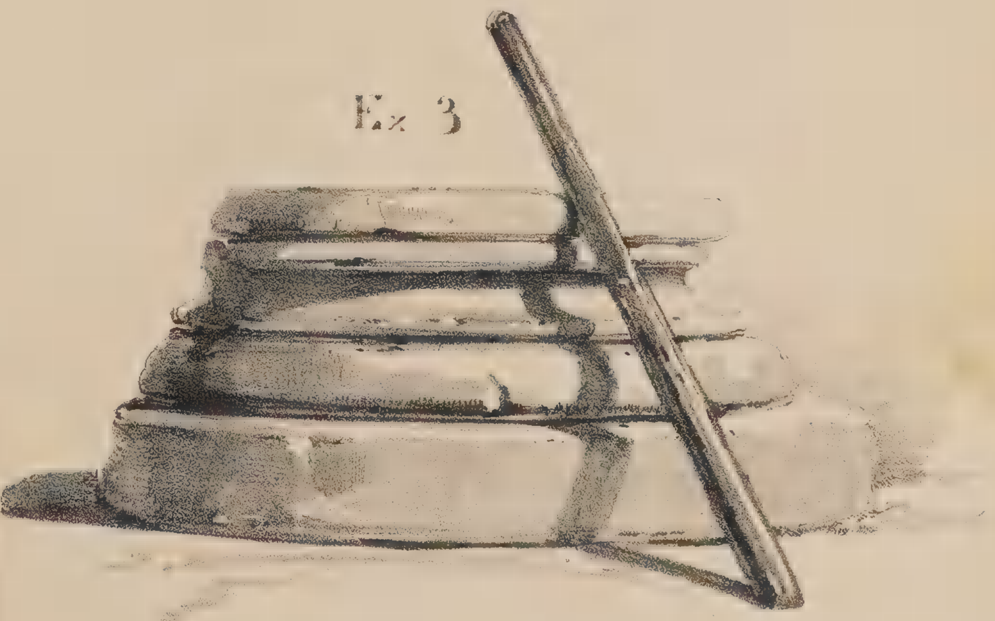
Ex 1



Ex 2

Ex 3



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In speaking of this, or any other error into which the Pupil may fall, (though it may seem hypercritical to complain of errors in individual strokes, instead of general defects,) it must not be forgotten that his Drawing is composed, of a number of lines of various forms; and however it may be supposed that the error of a single stroke is minute, yet if that minute error be found in every line of the same kind, and a hundred be made, this small error is multiplied a hundred-fold, and it is then that it becomes a general defect, and a glaring one. It is certain, therefore, that to remedy the general fault, he must refer to the minute cause of it, and correct the error in every line of every kind; for unless he do this, the error is as often repeated, as there are lines in the work. A further examination of Ex. 1, Pl. XVII., will prove most clearly the operation of many defects in combination. Here thick Branches are attached to thin,—are thinner where they unite than elsewhere; instead of diminishing gradually in size, they are now thin—now thick; and thicker Branches are seen growing at the top than towards the root of the Tree; and in Pl. XVIII. branches are placed near the root, and are growing upward. Witness the contrast between the Examples in these Plates and Pl. XIII. and XV. It is improbable that even the least instructed would prefer the former to the latter.

In conclusion, it may be as well to point out to the Student the all-important mode of study, on which his improvements must, from the first to the last stage, so greatly depend.

We will suppose him to have completed a Tree, or a part of one, and to be dissatisfied with its execution. Instead of condemning his Drawing, and throwing it aside, because, on the whole, he sees a manifest difference between it and the model, and preparing instantly to attempt a second; let him first patiently criticise what he has done, and begin by his first step, the Shadow,—ascertain if he know its qualities, and have observed them,—and, if not, whence arises its defects; and then let him proceed, in the like manner, with all in succession, step by step. Such investigation, will enable him to detect his failings from the beginning to the end; and, even if he take not the means of correcting them which his examples suggest, this analysis will of itself excite his ingenuity to provide others; and then, by aid of reflection, it will not be difficult for him to arrive at the truth, and thus to overcome or to avoid them.

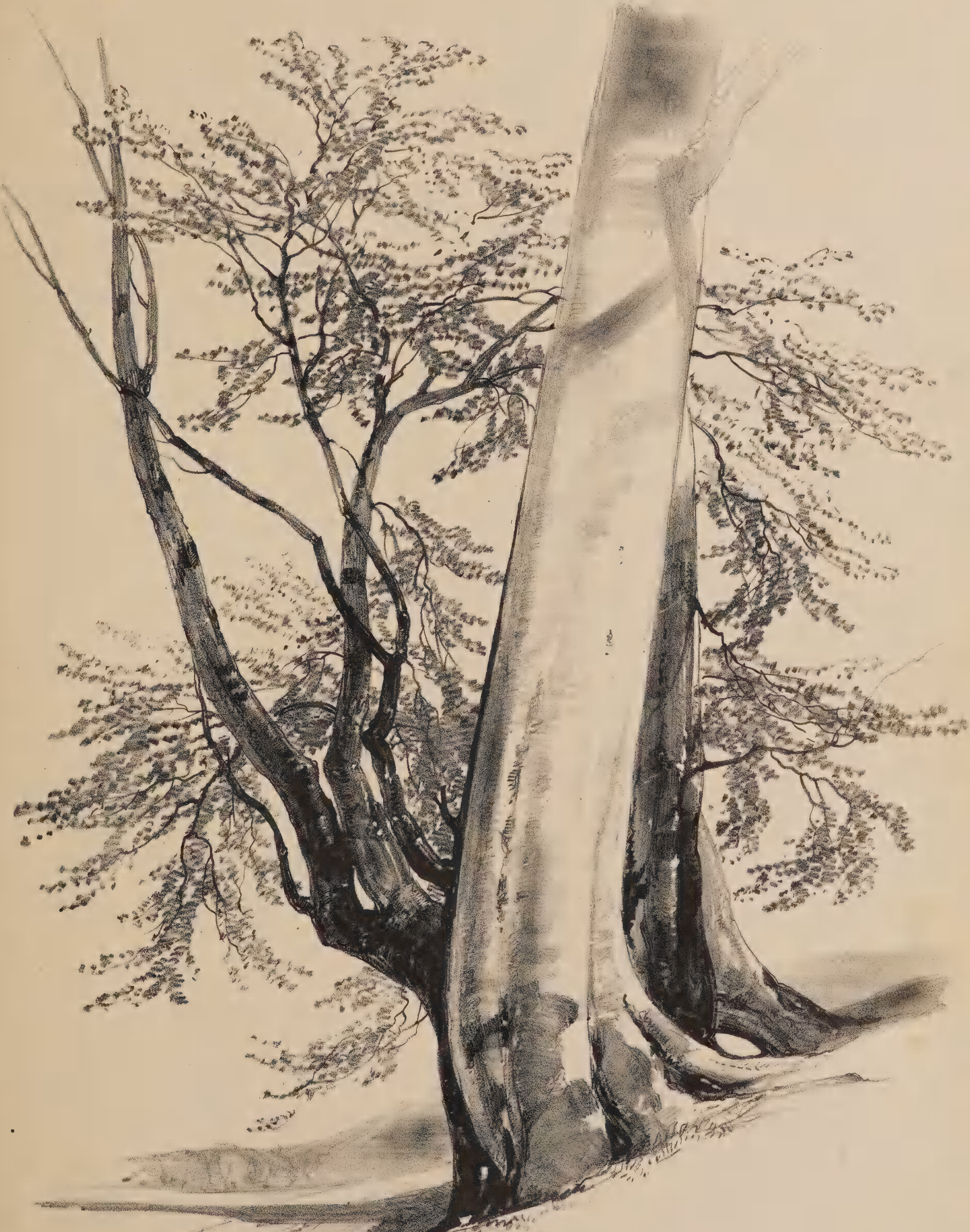
It is a good plan also for him to preserve and date his various essays; it is also one of the surest ways of convincing him of the rapidity of his improvement. Many, from neglecting this valuable test, are discouraged more than they would or ought to be; because as their judgment is matured, they become more alive to their faults; they are more clearly seen, too, in proportion as the Student is more sensitive, and he is often so engrossed by his failures, as not always to be aware when he is right. His feelings thus become constantly excited, and, being always so nearly in the same track, he is apt to fancy that, because his success does not keep pace with his desire to improve, and that the progress he makes, if any, is but trifling.

After what has been already shewn to the Student, in respect to the general properties belonging to Foliage, it ought to be unnecessary for me to write a distinct treatise on every individual Tree; and if he have carefully examined the examples as they have been referred to,—and when any general rule has been pointed out, if he have satisfied himself that it is general, by looking for the proof to all the examples given him, — he must so well have understood what he has hitherto been made acquainted with, as to render even the slightest recapitulation, altogether unnecessary. Indeed this should be his position, before he ventures to proceed another step.

When it is his object to make trial of his skill in Drawing any particular Tree, he must first look for, and study, its leading peculiarities, to be found in the form of the Leaf, in the form of the Branches, and in the angle of their separation from the Stem and from each other, as well as in the colour and texture of the Bark.

Before the Student ventures on the study of another Tree, he should first be able to draw some *one* well,—(I have usually found it best to begin with the Ash,)—that by comparing what he has been able to do with what he wishes to attempt, he may the more readily discover the means most applicable. We will suppose it to be his desire to draw the Beech, in Pl. XIX., a study from Knowle Park; he must first observe the form of the Leaf, as from this he must decide on the shape of the Outline, and the form and the arrangement of the strokes in the Shadow. In the Beech this is rounder than in the Ash, consequently the touch must be rounder, something like Ex. 4, Pl. IX.; but instead of giving rounder general forms

Pl. XIX.



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as these, which are most like the forms of the Elm, (see Pl. XXIII.) they must be passed in long undulating lines, and be much detached, to give freedom to the leaves, and to represent the way in which they grow on the Branches. Much more, however, depends on the distribution of the strokes for the Shadow, as the Foliage of this Tree being more loose and flowing than the Elm, the leaf of which it resembles, it requires that the Outline should be very sparingly introduced, and by no means rigid and connected. The Shadow also requires to be done by broad and short strokes; and the sets of strokes, as described in Ex. 6, Pl. IX., instead of having such short forms as are there seen, should be long, undulating, and continuous. These may be easily detected in Pl. XIX., as I have there left them plainer than they ought to be, in order the better to assist the Student in following them, and in thoroughly comprehending what I mean. These sets of strokes should be made to correspond with the form of the Branch, and to follow its various windings. It will be generally found that these sets of strokes, though for the most part horizontal, or nearly so, singly, are collectively passed in long flowing lines, sloping on either side of the Tree, so that the lower ends may be farther from the trunk than the upper; and this position will be found constant, especially towards the lower part of the Tree, and in the parts underneath, and the extremities of the upper Branches. (See Pl. XXI. XXII. XXIII. XXIV. and XXV.)

The Branches being separated from each other at longer intervals in this, than in other Trees, and the diminution being still more gradual, and less perceptible, they produce those long sweeping lines, so characteristic of this Tree, and the lower branches generally turn upwards at their extremities. Both Branches and Stem are covered with a smooth silvery Bark, which naturally suggests that, the lines on it should not be too evident, as in the Stems of other Trees, but only shewn sufficiently to exhibit well the roundness (see Pl. XIII., XIX., and XXIV.), where, in the darkest parts, they are placed so close together as to be undistinguishable; but where they should be seen, the Student has already been instructed, by what has been said in pages 47 and 48. He will also find that they are more and more curved as they are placed higher up on the Stem (according to the laws of Perspective), which helps to give height, and likewise aids the roundness. How differently is all this done in Pl. XVII., Ex. 1 and 2; or rather, how entirely neglected where they are all straight and insufferably evident, and the Stems are consequently flat, instead of being round!

Moss, of a dark and rich colour, is mostly found on the Branches, and, I believe, always at the root, of the Beech. This gives occasion for the dark patches of colour to be found on them in the Example. These patches too, contribute their share in giving vigour and richness, and are not left, like so many ink stains, as in Pl. XVII.

I have now placed before the Student the leading characteristics of this Tree; features, he must remember, which it possesses, in *addition* to the leading properties common to all. But before the Student attempts this, or any other subject new to him, his best plan is to do with it as he would do with a machine; that is, to take it to pieces, and learn how each part is made, that he may know how to put the whole together. Let him first try the Shadow and the Outline separately, then the Stem and the Branches, each in their turn. One Branch, with its Foliage, is enough to begin with, in putting them together; and if he can do this successfully, he can surely do all,—he has but to repeat, again and again, what he has once done.

When drawing all the various Trees in succession, the Student will find that he has, of necessity, to repeat, in every succeeding one, much of what he has done in the one preceding; and this should be his greatest encouragement and stimulus to possess himself of the power to draw one really well. It is, in consequence of this repetition, under certain modifications, that he will find that, supposing it to have cost him fifty trials to do the first, as required, *really well*, he will be able to do the second equally well after thirty, the third after fifteen, the fourth after five, and so on until, ultimately, he is thoroughly able to do what he desires the first time he makes the effort.

I have made use of these comparative numbers, for the sake of explaining more simply, by their proportion, the extraordinary acquisition of power which the Student may derive for his future tasks, in having done one well. This he can scarcely fail to do, if he have thoroughly understood what it was his intention to do, and have always been convinced that he possessed a justifiable intention with regard to every line when about to put it on his paper; or when he leaves it there, a firm persuasion that its purpose is completely answered.

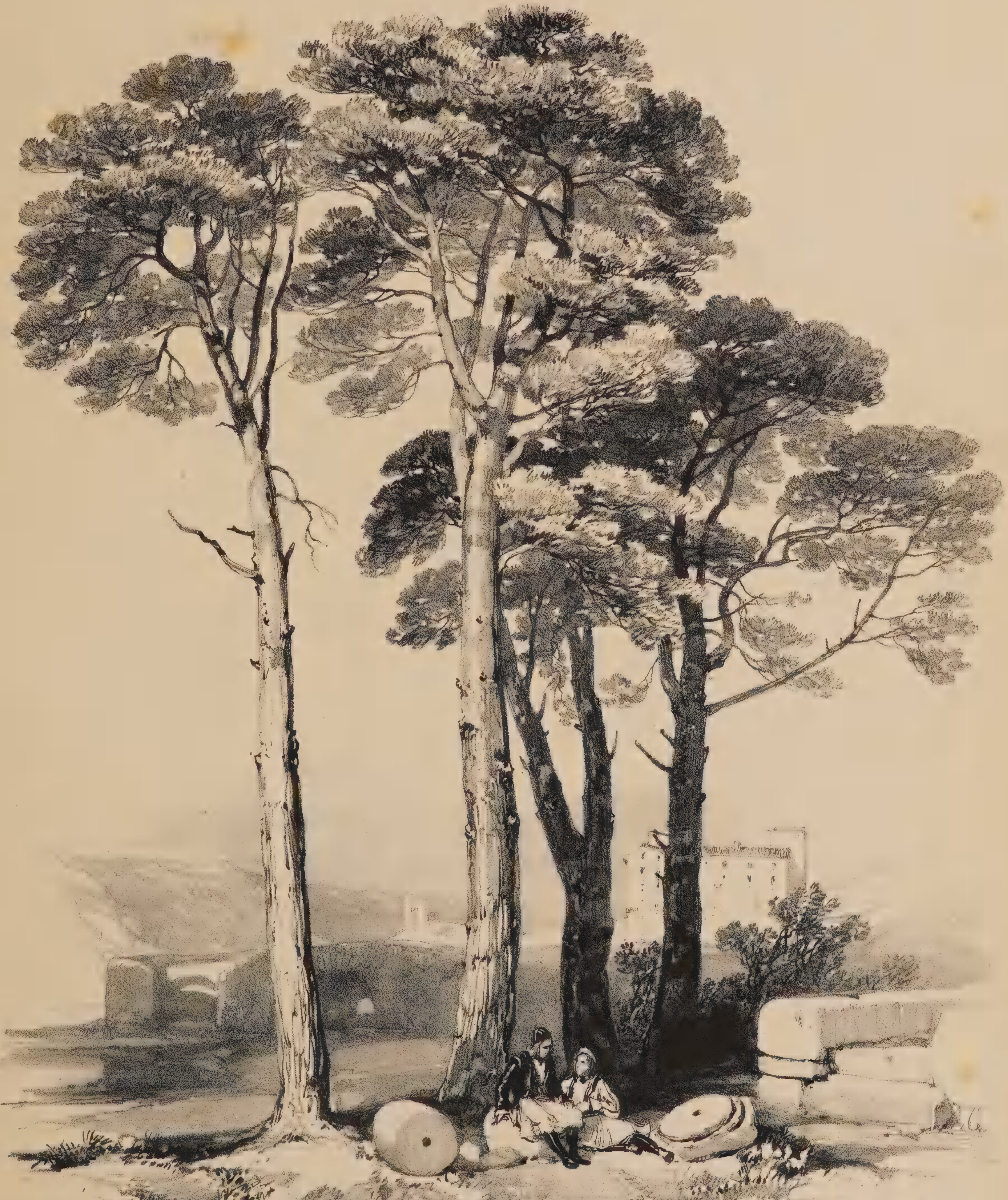
What I have above stated is no hypothesis. I speak from long experience, having continually witnessed its truth, and often to a degree that has surprised and charmed me. So complete have been the final results of this practice founded on correct knowledge, that the productions I have viewed with delight, have been so strongly stamped with the truth of Nature, and have possessed so much power and feeling, whether as copies, or as originals, as to be easily mistaken for the productions of some accomplished Artist. This enviable acquisition of true ability would be within the reach of no ordinary number of Amateurs, did they confine themselves, in the first instance, to the study of Art with a simple instrument, like the Lead Pencil; beside the gratification of knowing that, in having done so, they have made the best preparation for carrying their study on to Colour, in thus laying an unfailing foundation for it.

All the observations made on this Pl. XIX., apply equally to Pl. XXIV. The only new difficulty the Student has to contend with in this Drawing, where a number of Trees are assembled, is, so to proportion the separation of the strokes, or so to unite them, that they may perfectly accord with the size and distance of the object. This is mainly done by making them tolerably distinct, and plainly accenting the character, of the nearest objects, and towards the distance, placing them gradually so near, as entirely to lose it in a perfectly flat tone of colour, whatever may be its depth. Examine particularly both sides of this Drawing, where the foreground objects are immediately contrasted with those most distant.

In the observations I have made on the Examples of the Beech Tree, I have avoided all mention of what has, in the former pages, been placed before the Student, because he will find, if he examine, that most Trees possess the same general features, with which by this time he ought to be thoroughly and intimately acquainted.

I have only thought it worth while to mention, that there are incidental varieties, and individual peculiarities;—and these he will surely be able to detect by studying the Plates. Nor ought he to be disappointed that more is not done for him, however he might desire it, or believe it to be necessary, to save him trouble; for after all that has been done for him, here or elsewhere, he must expect to have much to do for himself; and he who waits to learn till something be presented to his notice, will never learn at all;—he must ever be, at best, but a bad scholar at any thing. Something must ever be left to his own diligence and penetration, which the instructions contained in this Volume are meant to awake and strengthen, rather than to supersede; indeed, the constant reference to the various Examples are intended to rouse and exercise, as much as possible, a disposition in him to observe for himself, and to draw his own conclusions satisfactorily, that he may fairly become his own master, and be wise enough, from what he has learned by the guidance of others in the beginning, to guide himself to the end.

PL. XX.



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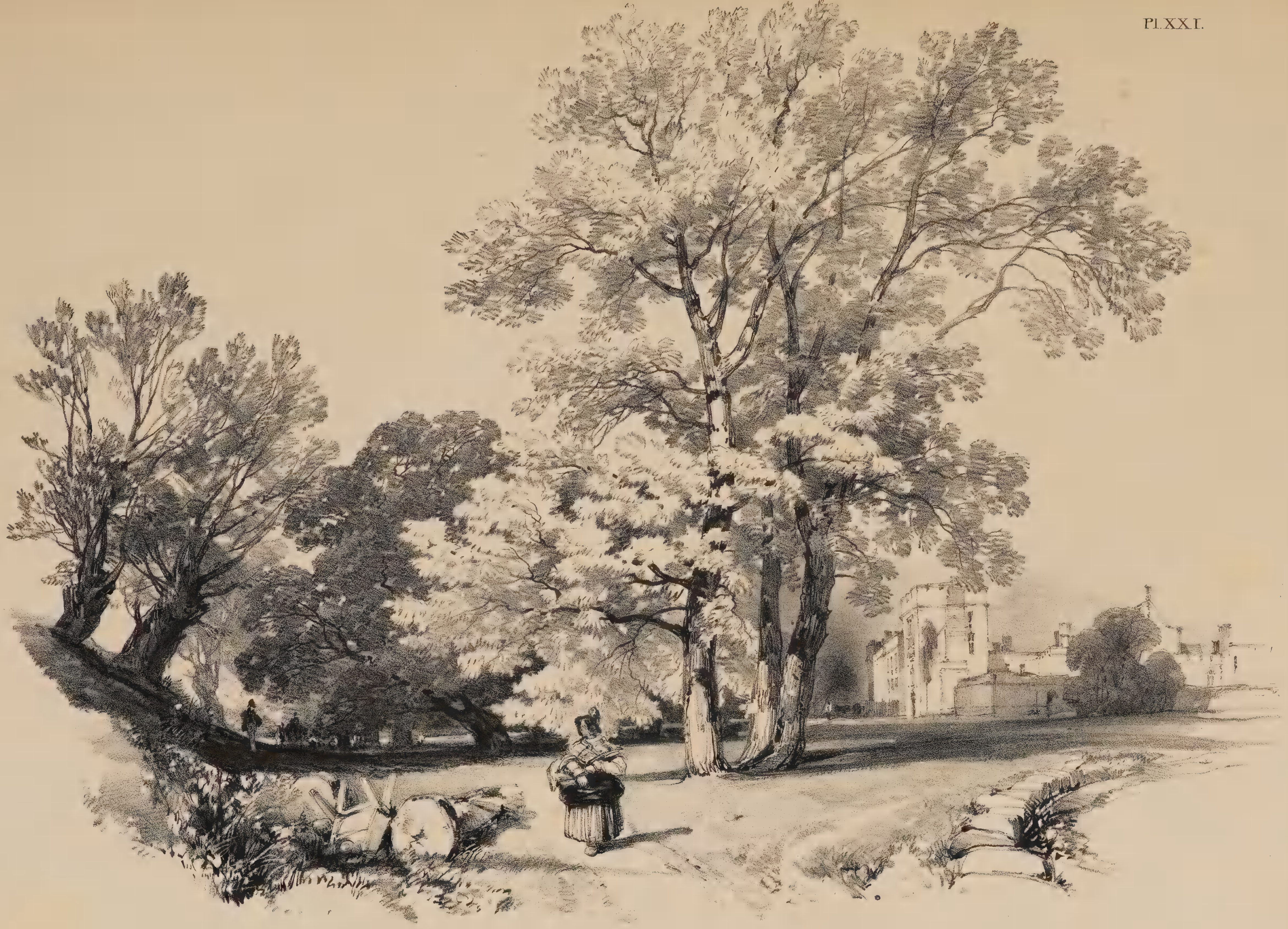
Pl. XXI.



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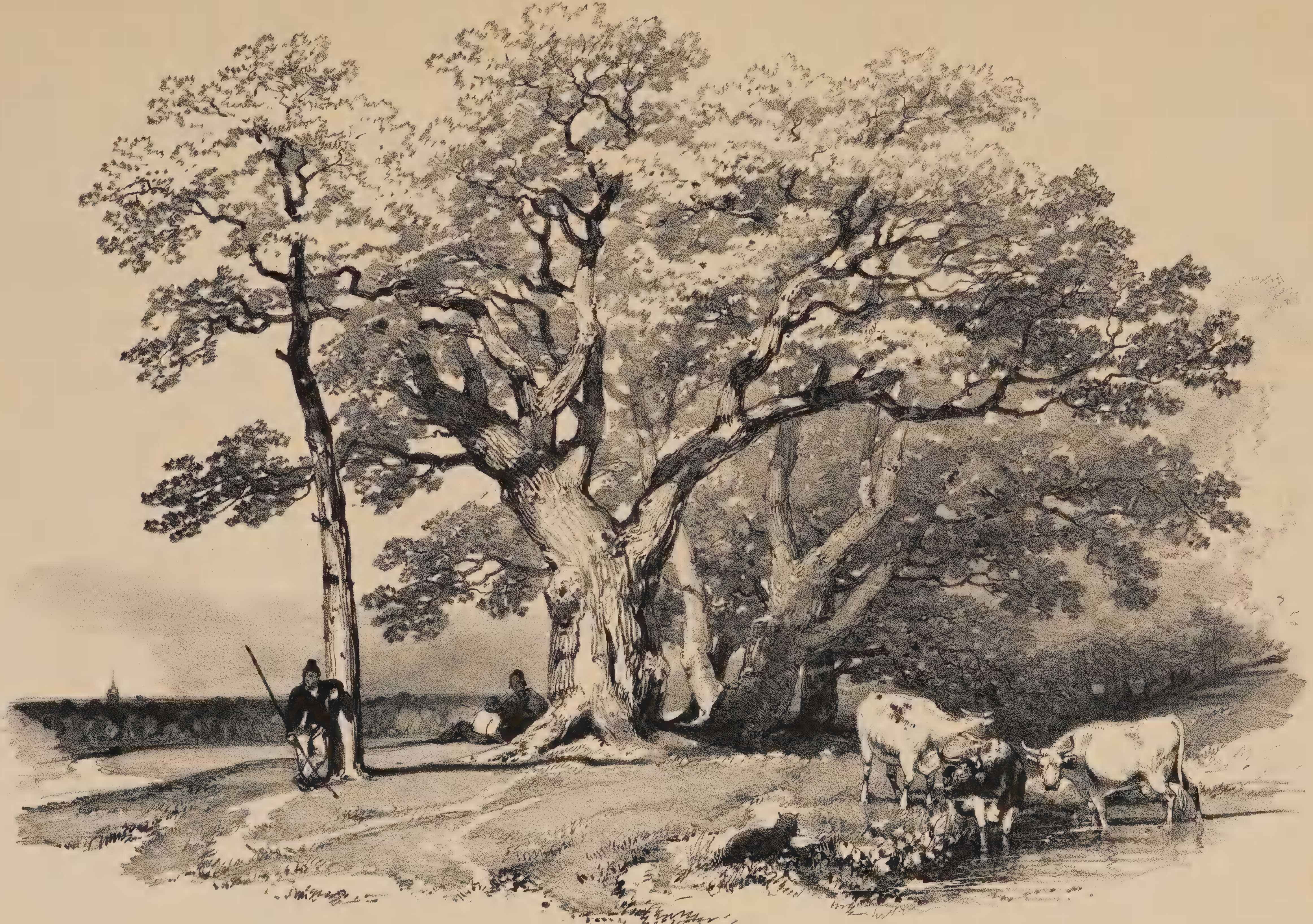
Pl 22.



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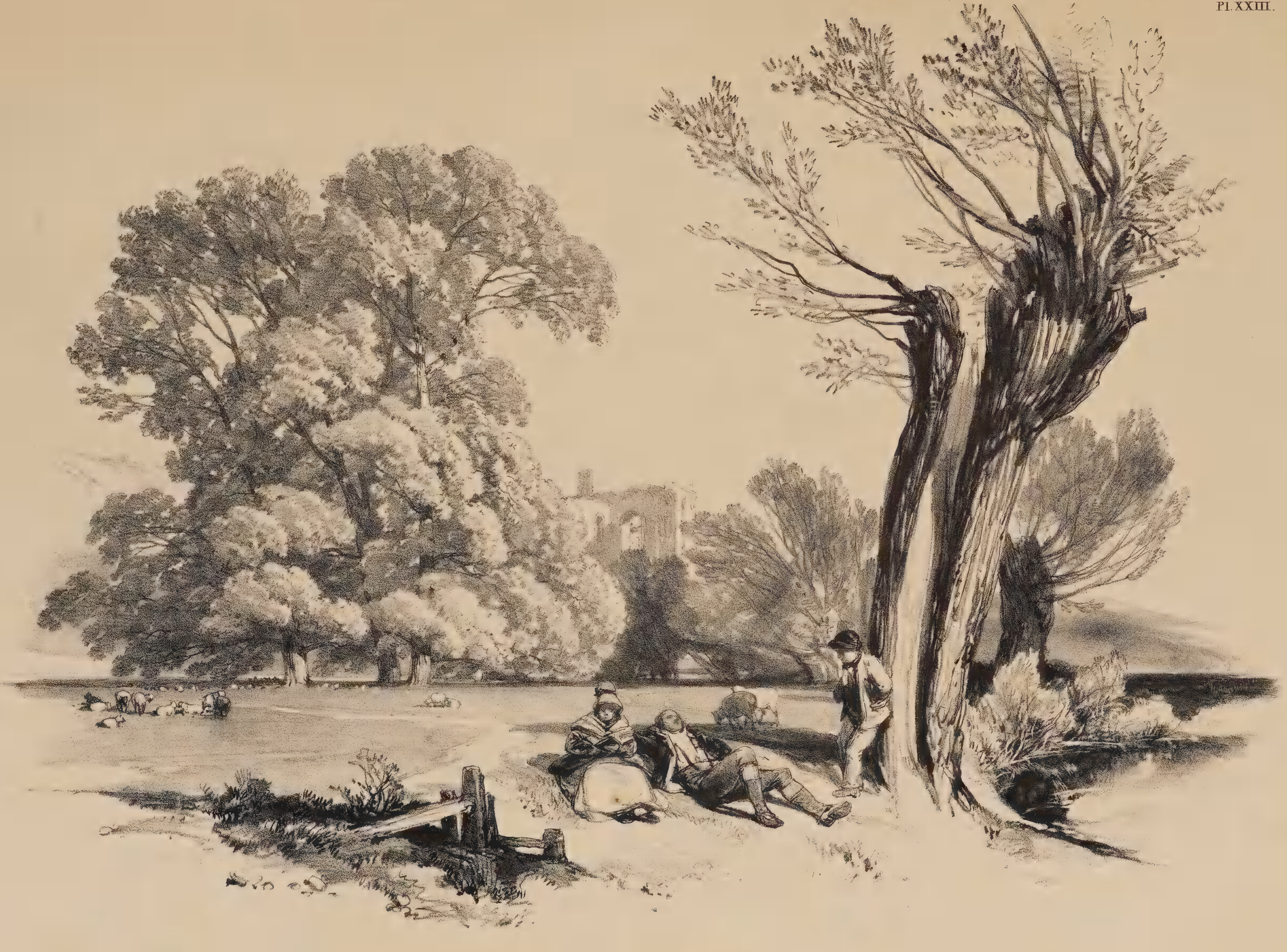
Pl. XXIII.



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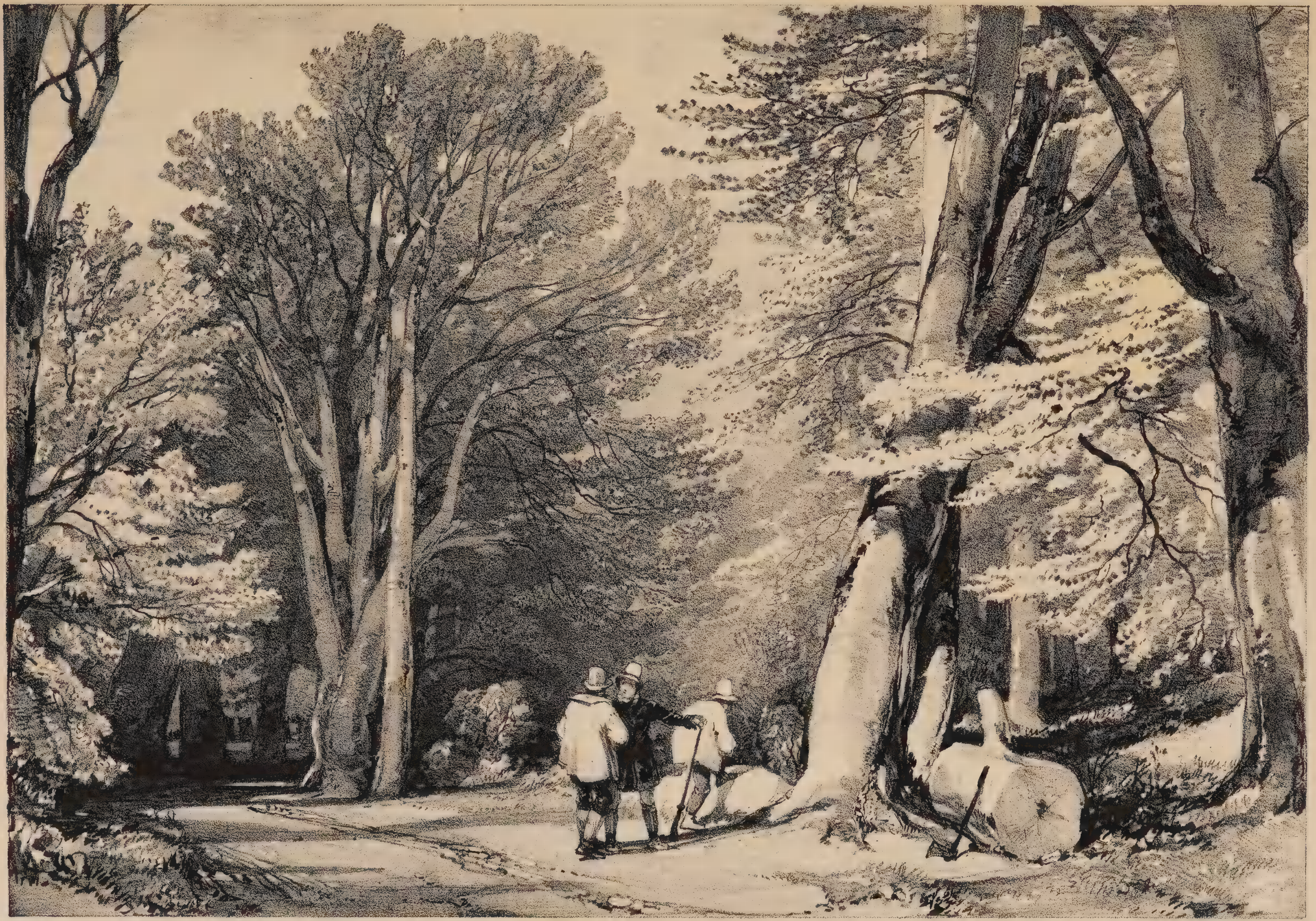
Pl. XXIV.



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ON FOREGROUNDS.

It is not my intention, in this part of my subject, to speak of the various objects which may be brought in aid of this very important portion of a Landscape. I reserve them for their proper place, under the head of Composition; at present, I would only enter with the Student on the study of Grass and Herbage, which are inseparable from the Foreground of Landscape; and partaking, as they do, so much of the nature of Foliage, it seems proper they should immediately follow it.

Here again the Student must be reminded to imitate the mass, not the detail; he must not, therefore, pretend to represent the various Grass he finds, more than in regard to its length or shortness, its scarcity or abundance—and, with this difference, it is found every where; but that which marks its different effect, whether appearing on a lawn or rugged bank, is the difference of the ground on which it grows. For this reason, whilst drawing the Grass and its different positions, he must so arrange the strokes as distinctly to convey the degree of evenness or unevenness of the ground underneath, as in Pl. XIV. at C and E, below Ex. 1. In this preparation it will be seen that each stroke is bluntly terminated at top and bottom, unavoidably so, and contrary to Nature, where every blade terminates in a point, as should every stroke at C and E. Turning to Pl. XV. it will be found that this is done; but the results at each part will be found to be various;—at C, the lines give distance to the light beyond, the strokes *themselves* having the form of the blades of Grass, and standing as their representatives; but at E, where also they are terminated in a point, the strokes themselves do not *there* represent the blades of Grass, but, on the contrary, the *white paper* enclosed between them; the character of the Grass being thus given to the white paper below, the strokes then stand for the *shadow* between them; and now the white paper, in its turn, gives distance to these masses of Shadow. The Student will observe that, here the like effects take place as in Foliage; the character is seen in the same places, and in the same places marked, viz. on the extremities of the Shadows, where they separate from the Light, and on the extremities of the Lights where they separate from the Shadow. The abruptness of these masses requires to be carried into the white paper, and at each end, by lighter lines, more separated, and made smaller as they recede from them. The separations between these masses of Shade are of various sizes; the largest must have light lines, leaning in various directions to break the monotony, and to make it the more completely understood that it is Grass; the smaller are used to form leaves, of various kinds and sizes, by uniting the strokes above and below, seen at *a*, Ex. 1, Pl. XIV. These also are formed by taking the terminations of the masses for any portion of a leaf, giving the remainder by an outline, and dividing the largest by a line for the fibre, which in Nature separates the leaf into equal portions. All this increases the attraction of the lights, aiding the great art of making the likeness most remarkable where the strokes are fewest. For this compare the preparation of every part of the Foreground in Pl. XIV. with the Foreground completed in Pl. XV., to see how these things have been done: the difference is striking. What he finds here, however, is not enough; and the Student will have occasion to look attentively at the Foreground of every Drawing possessing one, that, by viewing the varieties each presents, he may be fully convinced that these principles are constantly followed out, and being previously acquainted with them, he will know how to trace their operation, and in his efforts at imitation, will, by being able readily to discover the means used, and knowing the manner of employing them, make sure of his efforts being successful before long.

Here the Student will discover how wide a field of character is open to him in the study of Herbage. The Burdock, the Acanthus, the Thistle, with many others, present the most beautiful and varied forms, serving, by their judicious association with other objects, to keep up the character of the Landscape, and assisting, by their portraiture, the general air of truth thrown over the whole Picture. The effects produced by their use may be seen in several of the examples given, especially in Pl. II. and XIII.

As an instance in proof of the near alliance of all Art, the Student has only to bear in mind what has been said to him on the subject of Grass — where marked, — the form of the ground underneath, &c., and then turn to Pl. V., where he will see the great similarity there is in the individual form of the strokes, whether for Grass, or the hairy covering of the animals as in this Drawing; he cannot fail to be fully persuaded how utterly impossible it would be rightly to apply them to the surface, except with reference to, and with a perfect knowledge of, what is underneath; and but for that, their small individual variety would never be made to convey such varied and distinct ideas.

Here again the Pupil should examine his studies, to see what progress he has made, what he has gained by each operation, and on the whole. In this instance, as in Foliage, the portrait of every blade of Grass, by an equal number of strokes, is not required. Who could ascertain how many there may be? but all can judge of its abundance or scarcity, whether it looks flexible, and as if it would give way to the pressure of the foot or not. See Pl. XVII., in which is exhibited some such mistakes as must unquestionably be made by those who attempt to be *bold* and *dashing* at the expense of truth, to whom *swiftness* and *freedom* are irresistible temptations, and to be purchased at any sacrifice. In this Drawing, so far from looking like Grass, much of it looks like the teeth of a saw, or any thing the spectator's imagination can suggest, equally remote from the real object. To avoid committing such blameable mistakes, is surely sufficient encouragement to study Nature. Who would congratulate themselves on their ability to deal thus roughly with her, when the truest imitations of her may be done even more speedily and more freely than are unrestrained misrepresentations like these? Such rapidity as this, is substituting mere volubility for sound argument.

I cannot possibly take up all errors, but I point to such as are generally experienced by those who make trial of Art; so that, in being able to contrast the different results of truth and error, I might be able to make the greater impression.

While some are waiting the inspirations of genius, and others are giving the reins to haste, in attempting to make dashing counterfeits look like the fruits of real talent, the more pains-taking and zealous Student, whether Artist or Amateur, will be continually gleaning his materials from all the sources presented to him, in order that the produce of his imagination may be so imbued with the true spirit of Nature, as sensibly and effectually to address itself to the taste and feelings of all.

Effects such as these mark well-ordered and well-cultivated talent; whereas, Genius, unaided by industrious study, can present only its own crude and uncultivated imaginings, without the stamp of Nature, catching the eye for a moment, but revolting the judgment which is unable to reconcile such improbabilities either with Nature or with truth.

By having so minutely detailed the operations of the Pencil, and having led the Student to such a careful investigation of Nature, I have laid myself open to the objections of those who argue for general breadth, and the effect of the whole, rather than particular attention to the details. On this point I acknowledge, that the attention of the spectator may be best arrested by a union of the parts into one general breadth, rather than by the individual portions of a Picture. Yet how is that powerful whole to be produced, where ignorance prevails of the parts composing it, be it what it may,—a Picture, a Building, or a Machine? Now as nothing can come of nothing, and as a knowledge of the whole must be made up of a knowledge of the parts; the whole, to be good, necessarily involves the goodness of the parts. He who best knows all the properties belonging to each part, is most likely to know how many are important to his purpose, and can either bring all to his aid, or reject what he does not require.

Surely it is too soon to urge the Student, young in Art, to aim at *general* effect,—to grapple with composition, light and shade, form and character, with all their properties, which are the common properties of Art. Each of these has to contribute its share to the general effect. To expect this from the hands of one who, as yet, knows not the effect of a single feature truly, is but magnificent trifling. Does the Musician press his pupil, who scarcely knows the names of the notes, to consider, and attempt the general effect of concerted pieces? Art cannot be seized by a *coup de main*, any more than Music. The knowledge of it is no individual inheritance. To advance with certainty, we must proceed with caution; and, step by step, perceive the ground before us.

LIGHT AND SHADE.

Before entering on this department of his pictorial study, I take it for granted, that the Student can produce a correct Outline, be the object of his pursuit what it may. If unable to do this, Light and Shade will not assist him in rectifying any of his errors, but will rather tend to expose them. Nor can he properly understand, or apply Light and Shade, without a knowledge of Form. He has already been told that Light and Shade do not effect any change in the form of objects, and that it is a distinct and separate study.

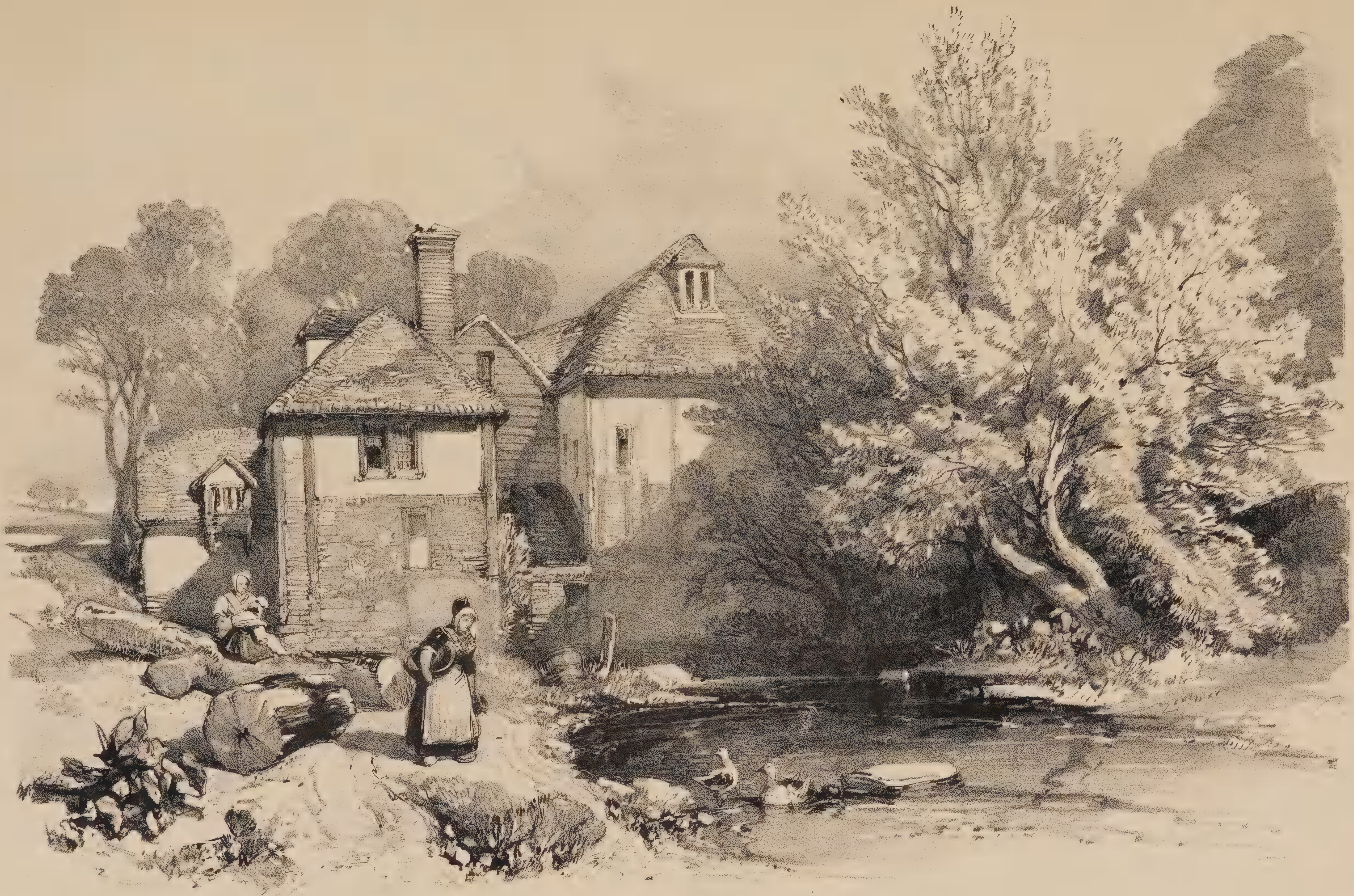
Light and Shade should be considered as the means of drawing, or modelling the surface confined by the contour; for indeed the Outline is to the *contour*, just what the Light and Shade are to the *surface:* — the one leaves an object superficial, the other makes it solid. How necessary then to be acquainted with Form before attempting Light and Shade; inasmuch as the former produces the greatest illusion, by imparting to all objects their precise degree of rotundity, thus powerfully counteracting the influence of the flat surface on which they are drawn,—and all this power would be irreparably injured by an incorrect Outline, and that incorrectness only made more strikingly obvious.

Abstractedly considered, no likeness to Nature is obtained in the use of the Lead Pencil by the lines themselves. It is therefore a matter of the first importance in any attempt at Shadow with this instrument, to study their proper application, when repeated strokes from it thus become unavoidably necessary.

To escape, therefore, the anomalies consequent on its use, these simple observations are called for; the more so, from the *number* of the lines being increased as well as their intensity, and all the labour being given to the Shadows, whilst on the Lights so *few* lines are either used or required. Now, by separating in the mind the consideration of the Shadow partially, or entirely obscuring the object, from its character as seen through the obscurity, according to the intensity of the Shadow, we shall have the idea of a perfectly *equal* and *unbroken* tone of colour,—such as may be seen in doors, on perfectly flat walls. By this it would seem manifest, that in the Shadows, there should be no positive evidence of the direction of the lines, so that the perfect *flatness* of the Shadows were obtained, which is their distinguishing quality; but, as the character of the objects under shadow is generally more or less seen through it, the strokes used should take the same direction as the character of the object, or as its surface indicates, so as to make the nature, or condition of the surface, well understood; and the lines should be kept so much together, and so equal in depth of colour, as to give distinctly the appearance of the Shadow. See these observations carried into practice, in the Hair of the Heads, Pl. IV.; in the Trunks of the Trees, Pl. II. and XV. In Pl. XXV. they will perhaps be still better felt, where, in the House, very little is seen of the strokes in the shadowed parts of the plastered walls, on account of their smoothness; but they are marked in the Roof, where the tiles, not being entirely obscured by the shade, require the strokes on the Shadow to follow in their direction. This acceptation of the suggestions of Nature prevents the Shadows from being cold and insipid, as they would be, if they were made so perfectly smooth as Shadow alone demands they should be, as well as the opposite extreme, of making the lines in Shadows too obvious, and so destroying all roundness. See again Pl. XI., where Ex. 1 and 2 are left with the Shadows only, that the influence of the character given in the light parts of these, as completed, in Pl. XII., may forcibly prove how much is obtained, by giving the interest to the illuminated sides of objects, and there with all possible power.

When looking at objects in Nature, we are so perfectly conscious of their roundness, that the eye no longer voluntarily follows the Outline; it is positively not possible to see the precise form of any object, unless it be superficial, and very violently contrasted. The most familiar objects will prove the truth of these remarks. Let the Student regard any object or objects around him, at the moment he is reading this, and he will find that the entire forms of them are so variously contrasted, sometimes having their Outline strongly relieved by the darker or lighter colour of others behind,—sometimes mingling with another of like intensity of colour, or so involved in shade of unequal intensity, or so extremely unequal in their own local colour, — that most of

Pl. XXV



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these circumstances being connected with all objects, of whatever kind, combine to render it absolutely impossible to follow the form. The Student should look at all the Examples given in this Work, which are shaded, and he will in all see this fact noticed in their Shadows; more especially in Pl. XXIV., XXV., and XXVI., which are more complete.

In Pl. XXIV., the Beech Stems on the right are, in one place, separated by some very dark colour on what is beyond them; in another, they relieve, by opposing their own dark colour to what is light and distant; and as these oppositions, and consequent separations of one object from another, take place in every varied degree, whether with the supple and transparent Foliage, or with the stubborn and opake Stems and Branches,—not excepting small objects, like the Figures, more than the larger Trees,—it is no longer possible to trace the Outline; and for this reason it is, that by the Light and Shadow the objects appear to be solid and round, and the attention is arrested by the surfaces on which it is in Nature fixed.

The Student will find the same circumstances, if he watch the line of the Roofs of the Houses, (in Pl. XXV. a Mill at Arundel,) where they separate from the Trees, and the Sky behind them; and in the forms of the Trees, where they detach from the Sky or Building; indeed, if he direct his attention to the Pond, to the Trunks of the Trees lying on the ground, or to any part of this or the other Drawings, he will find it difficult, if not impossible, when Light and Shadow have been given, to follow the course of the Outline of any object.

Sometimes it is imperative to produce, in the first instance, a perfectly flat tone of colour, where the Shadow passes over a smooth object, or one comparatively so,—as across the House in Pl. XXV.; and this is absolutely demanded, when it is required to detach from it any object of a darker colour; and at the same time to give character to it, as in the Tree in this instance. For, if the Shadow across the Building were composed of lines distinctly separated from each other, no matter what their direction, those intended to characterise the Tree, could not possibly be distinguished,—all would be one mass of confusion.

Roundness is, or ought to be, the natural product of Light and Shadow, as Form is the product of the Outline; but as the former are more powerful in their influence on the mind in creating illusion, by destroying all appearance of the flat surface on which the Picture is made, the Outline must be made use of, to assign limits to an object; and the moment Light and Shadow are attempted, the Outline should cease to exist as an Outline;—it is no longer required. But the young Student is mostly to be found exerting himself to discover and display that, which Nature takes so much pains to hide; and now that he knows this, he will see that it is much more profitable to spend his time in following up those objects, the importance of which I have endeavoured to explain to him, with sedulous attention.

Shadows are of two kinds, *natural* and *accidental.* Natural is that which is inseparably connected with every object. Accidental is that which one object casts on another, by interposing between it and the light, and which may be removed,—such as the Shadow of the Stick on the base of a Column, in Pl. XVIII., Ex. 3.

An accidental Shadow is darker or lighter than the shadowed side of the object casting the Shadow, according as the object on which it falls, is, in its local colour, darker or lighter than the objects casting the Shadow. For instance, if the Shadow of a white building be thrown on another white building, the Shadow thrown will be darker than the shadowed side of the building throwing it; but if the building which throws the Shadow be of brick, or any material darker in colour, then its shadowed side will be darker than its Shadow on the white building which receives it; and in these cast Shadows there are two other circumstances very important to notice. These are, first, the form and quantity of the Shadow thrown, and the form of the object or surface over which it passes; because on the edge of this Shadow must the Student mainly depend for imitating the nature of the surface which receives it. Look at the Shadows of the Trees on the left of Pl. XXIV. over the Road, where by these it is shewn to be smooth, and the Road, in Pl. XIII., by the same means, to be rougher. The Student must look to *this* as a point of the greatest consequence; as the forms given to the Outline of these accidental Shadows, from interposing objects, help him more than the Light and Shadow necessarily belonging to an object, to explain clearly, the precise undulations of its surface, and to give substance; and, knowing this, he will be able to judge when to make choice of its aid.

He can have few better proofs of this than he will find in Ex. 1 and 3, Pl. XVIII., where, in the latter, the Shadow of the Stick, across the moulding of the base of a Column, shews distinctly which parts of it are concave, which convex, and which upright, and to a degree we look for in vain from its natural Light and Shadow. So with Ex. 1; where, again, by the Outline of the cast Shadow, it is evident, beyond doubt, how far the Wall, in this blank Window, recedes from the general surface, and how much above this the Architrave around it projects. Whereas, in Ex. 2, it is difficult to believe that any part comes forward; and the recess is but doubtfully explained. And if the Student turn to Pl. XXVI., he will there see that the Shadow thrown by the other Rocks upon that on which the Castle stands, assists materially in shewing its stratification. More instances might be enumerated; but these I must leave him to discover for himself.

Though the shadowed parts of objects, in any degree round, do not separate from their light parts violently, but gradually, and the rays of light glide over the surface, the Shadows they cast are, notwithstanding, just as well defined on the edge as those from any angular object, the light and dark sides of which separate abruptly, whatever be the object on which the Shadows of either fall. See the Shadows of the Fingers in Ex. 4, Pl. VII.; the Shadows of the Trunks of Trees in any of the Drawings in which they occur, and in Ex. 3, Pl. XVIII., where the Shadow from a round object, a Stick, is just as sharp and defined as are the Shadows under the Roofs of the Houses, (Pl. XXV. and XXVIII.) or their Shadows on each other.

All lines for the Shadows should be firmly drawn, as shewn in all the Drawings, and of equal colour, whatever be their direction, so that the Shadow may be clear; and not as in Ex. 7 and 8, Pl. IX., in the way they are commonly done, with one or both ends lighter than the other parts. I speak only of those surfaces which have character; others, such as Flesh, require that they should be lighter at either extremity, or both, and curved, as Ex. 1, in Pl. I. and IV.

Lines put on for Shadow, if too light, must not be passed over a second time in the same direction, to increase the colour. It is difficult and tedious to follow exactly those first made; and in making one set over the other, with the speed of the first, some of the first lines are doubled by the second, or the spaces between them filled: this destroys the *evenness* of the Shadow.

Again, should the lines for the Shadows be too evident, or come forward instead of retiring, or mark the character too much, the Pupil has been already instructed how to remedy this, in page 44.

My Reader will see that, in my remarks, I have confined myself to the Light and Shadow of objects individually. Its influence on them collectively, I propose to treat in another number, under the head of Effect, as a separate study; for, though Effect is produced by Light and Shade, there may, nevertheless, be Light and Shade, without producing Effect. The latter does not necessarily follow the former.

Past experience makes me, I am sorry to confess, doubtful of my Reader's continued attention; I fear that, like most ardent minds, captivated by the end, he will be out of patience with the means, and try to escape from the task before him, on account of its slow and gradual, but perfect, progress. If he do, he had better abandon the pursuit in the outset; he vainly aims at the end he has in view; for on these terms it can never be his. The trouble of acquiring knowledge is the tax which all must pay to possess it. The history of most beginners in Art is this; they are apt to look on the Study of Form as dry and unprofitable, and to pursue it with more haste than good speed. Buoyed up by false hopes — flying from the troubles they know, to others they know not of — they hurry to the study of Light and Shade, to gain what is termed a bold Effect, in other words, a violent contrast of black and white, to hide or excuse their bad drawing; and so they may, from the entirely unlearned; but those whose minds are enlightened, even with a little information, see through the specious veil, and find every error doubly intolerable. Here again, as with Form, there are difficulties equally tedious to overcome; new doubts are found to arise and to augment the former, and, in the same ratio as these increase, the courage to face them diminishes. But one more step remains—Colour; to this, like the forlorn hope, heedless they plunge, with all the expectations that led from Form to Light and Shade;—more difficulties present themselves, and no new power, and still less inclination, is found to contend with them. What wonder then that failure, total failure, should be the result of this

"Chase of idle hopes and fears!"—Byron.

ON THE USE OF THE BRUSH.

Previous to my saying a word on this subject, I must point out, as I promised, the relation between the use of the Brush and the Lead Pencil, and what preparation the practice of the latter affords for the use of the former. To do this properly and distinctly, it will be best to explain in what they differ, and where each has the advantage over the other.

The Lead Pencil, from its nature, as a matter of course, produces lines which it frequently requires the Student's ingenuity to avoid altogether, or to hide their defects as he best can. The Brush does *not* naturally produce lines, and consequently is, in that particular, so much more like Nature; the advantages derivable from this are, perfectly flat tones of colour, the imitation of local colours in their effects, of every degree of depth—(I speak of using one colour only—sepia).

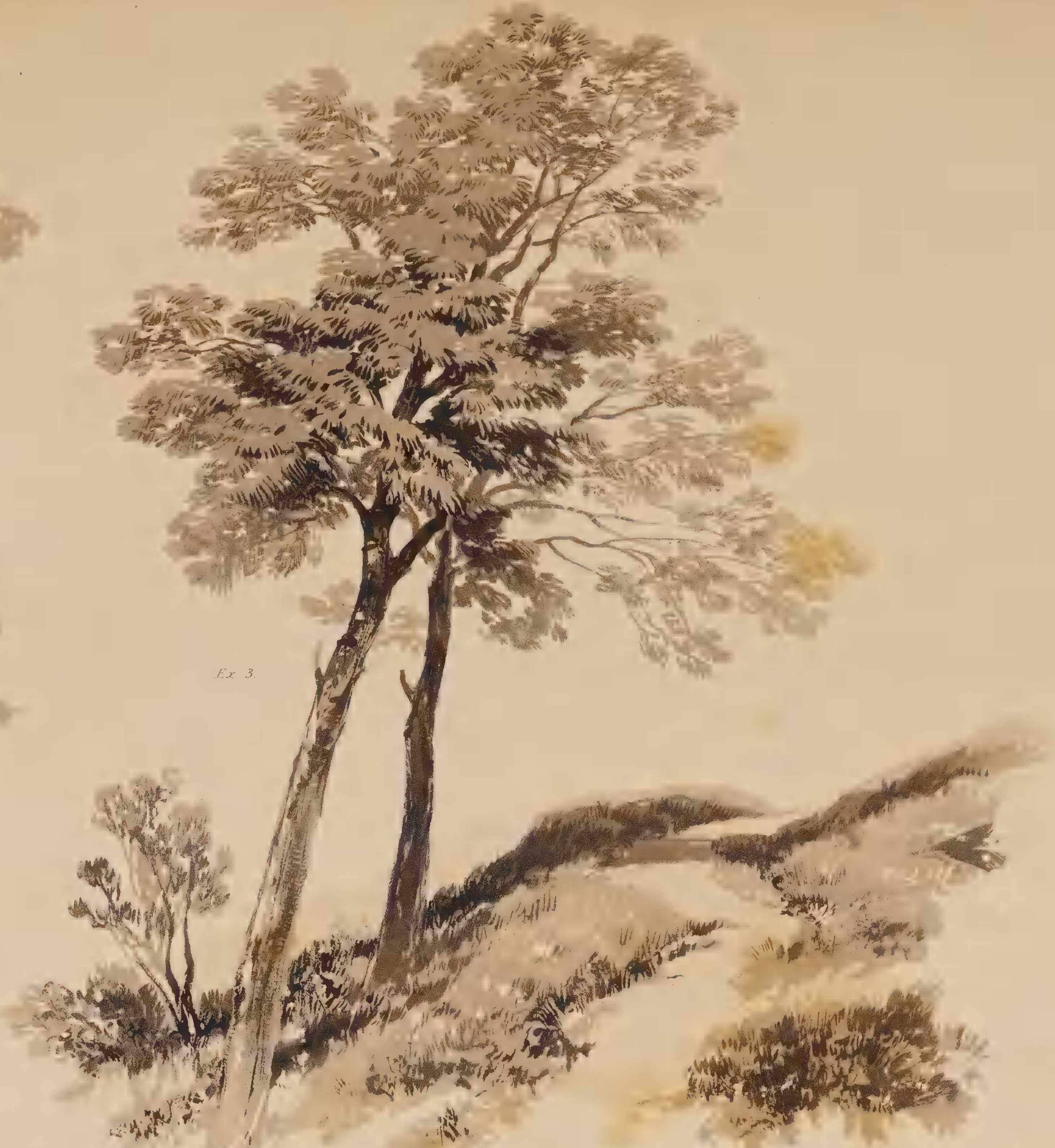
From the Lead Pencil is to be obtained every degree of depth of colour, from the lightest to the darkest, the instant it is wanted; and its operations may be suspended for any length of time the Student may require to collect his thoughts for what he is about to do, or to examine what he has done or is doing; and all can be readily removed if wrong—herein lie its advantages to beginners.

The operations of the Brush, on the contrary, in Water-Colours, require speed, especially in Foliage, and in passing over large spaces, or the colour dries. Here then, if the Student have not all his thoughts at command, and is not made ready by previous practice with the Lead Pencil, he can do nothing, *absolutely nothing;* and the tremor occasioned by knowing that what he is doing must be done quickly, and, if wrong, cannot be very easily erased, is of itself a sufficient difficulty to get over; and, if to this be added, ignorance of what is to be done, failure is certain. He is often obliged to apply to his Pallet, to diminish or increase the strength of colour—this adds to his confusion; his colour is drying because he is not sufficiently dexterous, and, if he have not the necessary knowledge, dexterous he cannot be; but, when previously accomplished in the use of the Lead Pencil, he has little to learn in the use of the Brush, as he will find. Let him review what he has been taught by it; he will see that the principles of Art and Nature have not changed because he has changed his instrument or materials. Foliage still grows the same, whether imitated with the Brush or Pencil. Objects retain their forms, and are subject to the same laws of Light and Shade, and have the same character. All these qualities he has acquired with the Pencil, his only additional study is their local colour. The mechanical difficulties of the Brush are speedily overcome; and so very speedily, that I have constantly found persons who were capable of using their Pencil well, use the Brush, in a very few trials, with equal facility and power; and, from the consequent certainty of the operations, what has been done wears so much the stamp of truth, vigour, and courage, imparted by acquired knowledge, as to have the appearance of being done by an Artist rather than an Amateur;—what is thus done is done intelligently.

The Lead Pencil does not imitate local colour well without much labour; and unless done with judgment, it should never be attempted. The Student may find, through the various Drawings in this Book, that the difference between the local colour of the Grass and the Ground is shewn; and in Pl. XXV., that the Roofs of the Houses are darker than the Walls, and that the boarded front of one Gable is darker than all; still this is always so done, whether with such strokes as contribute to give character, or merely to obtain a flat tone of colour, as never to interfere with the greater expression of character, in every instance, on the Outline. He will see that the *light* parts of all objects are left *white;* and, if the Bark of the Trees in Pl. II., XXII., and XXIII. appears darker than the denuded parts, it is because of the greater quantity and depth of the lines on them. Again, in the Hair of the Head, (Pl. IV.); this, from the same causes, gives the idea of a darker colour than the flesh; still, in all, the *bright lights are white.* So with the Baskets, in Pl. XXVI., which are darker than the Fish, from the greater number of strokes required to give the meshes on the light side. The reason why this local colour cannot well be given, and therefore should not at first be attempted, is, that it is necessary to cover the object requiring it in such a way, that those lines may not interfere with such as come afterwards to mark the character. This local colour, however,

Ex. 1.

Ex. 2.



Ex. 3.

is more beautifully and more effectually imitated with the Brush; and in this chiefly consists the difference arising from its use, and that of the Lead Pencil. With the latter, the Student may remember that he has been directed to begin with the Shadows, first, because it is much more easy to adapt the Outline to the Shadow, than the Shadow to the Outline, as there never must be any separation between them; and, secondly, because the lines for the Shadow can often be so arranged as to render an Outline unnecessary, as already seen in Ex. 1 and 2, Pl. XII. With the Brush, the operation must be reversed, and the general body of the colour, that is, the local colour, must be put on first, and with this must be done what is done with the Outline from the Pencil; viz. the character given on the edge. See Ex. 1, Pl. XXVII.

In Trees, there are of course a multitude of Forms to make; all must be accurate in character, and a considerable surface is perhaps to be covered. During the operation, the colour is drying, and is prone to dry too fast; to avoid this happening, and to accomplish all, each Form is best done separately, (as Ex. 1, Pl. XXVII.), and the Brush should be kept moderately full, beginning at the top and towards the left hand of the Tree, and observing the same motion of the hand as when using the Lead Pencil to execute Ex. 1, Pl. X. Wherever, to the first Form so made, it may be desirable to attach a second of the like kind, it is easy to do this, because the colour will remain wet; to the second, a third is added in like manner, and so on, till the whole be done, like Ex. 2, which, in its results, corresponds with Ex. 3, Pl. X.; by this means, those interstices, small and large, seen amongst the masses, (like those of *a a*, Ex. 9, Pl. X.), have the character of the Tree, and indicate portions of Forms, the counterparts of which are either to be found in what has been done, or are supplied by the imagination. Nothing now remains but to add the Shadow, and the Stem and Branches, observing to follow strictly what I have endeavoured to make so familiar to the Student in the study of the Lead Pencil; and these are done in the same order, and on the same principles, and these it should not be necessary here to repeat, or the Student is in no condition to take up his Brush and expect success. The Student has, therefore, no new difficulties of importance to contend with, except, perhaps, in mingling the second colour of the Shadow with the first, and on the extremity of the shadowed sides, (see Ex. 3, Pl. XXVII.), to the limits of which it should never come, and with which it should be so blended as to avoid creating any new form, and thus making it appear that the character could be seen elsewhere than on the outline. Beyond this he has nothing new to learn of objects individually.

The same reasoning will apply to Grass and Herbage; there the first tone of colour does not require character on the outline like the Foliage, it merely requires the forms of the masses, to shew, by their outline, a path or road, (see Ex. 3); its character must be gained by the second operation, and this again is *exactly* such as has been explained for the Pencil—the same end is to be obtained by the same means. It would be useless to multiply the Examples, for, whatever the object be that is to be done, it is always in the same simple way, having the local colour first, and then the shadow and character, as with the Pencil, observing the same principles, and effecting the same purposes.

As, from the Brush, flat washes of colour are obtained, the Student should carefully observe to pass all light colours over darker, or over the place of darker, so as to avoid leaving any unnecessary interstices of white paper; and, in the instance of Trees, objects whose local colour is dark, crossing the Sky and distance, of a lighter colour, the Sky should be first put in, and its colour passed entirely over the place where the Trees are to come. Such also as the lighter tones of colour on the Beach, in Pl. XXVI., and where the colours appear on the distant Cliffs, to the right, should be passed without scruple over the darker Rock and Boat, immediately under them; and again, as it would be extremely embarrassing to leave, in the midst of masses of Shade, partial small lights correct in their forms, such as the light masts across the Sky, the light on the Sea in the distance, and on the Fish, Baskets, and other objects in the foreground, the broad wash of colour must be taken over them all, fearlessly, and, when that is dry, these lights must be obtained by being scratched out with a *sharp* penknife, or the place wetted with clean water, and, when nearly dry, the place rubbed smartly with a silk handkerchief over the finger, or with the Indian Rubber. The great object is, to do this in such a way as to avoid leaving the edges or the surface woolly. The Student must here be reminded, to observe most rigidly the form of every portion of colour he is putting on, so that he may make the Lights true and attractive. He must not have unmeaning blots of colour, but should recollect, that every touch he gives to his Picture should have a form perfectly consistent with the object to which it is applied, so that he may, with every touch, give additional truth. See also Pl. XXVIII.

The best practice I can recommend to the Student, is, to copy with the Brush the Examples given him for the Pencil, attending in the beginning to its peculiarities; I have found by experience the good effects of this method, as a sure means of securing elegant and powerful execution.

Should not these examples be sufficient to convince the Student, with those I have already given to the public, he must apply to his Tutor, to do that for him, which could not be done here without carrying this volume beyond all reasonable bounds. He must not expect more here than to learn sound principles,—the proofs that they can be carried into practice,—and their effects. But the endless methods of doing this it would be quite impossible to shew; all works of Art, to be good, must contain them; and he will select such kind as best accords with his own taste and feelings; and, in looking for their development, he will need none to help him to determine what most deserves his attention. From all he will be able to select what he believes is most perfect in each, and, thus prepared, will be in little danger of being led captive in ignorance, or of having his judgment warped by the *éclat* of fashion. Nor is it probable he will select those examples for imitation which his own opinions, founded on attentive observations of Nature, do not sanction; and supposing sufficient time cannot be commanded to practise Art, by being correctly informed, he will be able to speak well on a subject, which all feel it necessary to make a part of their conversation, and be exempted from the risk of falsely applauding what is beneath criticism, and of passing judgment without the authority of real knowledge.

And here, for the present, I take leave of my Reader, having placed before him, to the best of my ability, the simple Principles of Nature and Art,—principles which include the highest properties of Art,—principles not as a Lesson for to-day only, (for then they would be worth nothing,) but such as he must practise as often and as long as he continues to practise Art, from the beginning to the end. Their constant application is their best recommendation; and so far from being fatigued by their repetition, he should be delighted that they are so few, so simple, and so universal in their operation. These it has been my chief purpose to teach him; all he has learned is applicable to all objects on which he may employ his Pencil, of whatever kind or sort; and I strenuously urge him to try their truth again and again by Nature, and test them, not only by the Examples here given, but by every work of Art having merit, ancient or modern, by whomsoever painted. There he will assuredly find them in a greater or less degree, according to their excellence, and this should at once induce him to make up his mind to follow what he finds true, as the only secrets of Art which are worth knowing.

UPB

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OF THE MATERIALS.

It is so common for all to inquire what Materials are used, and to place some reliance on having the best, that I cannot refuse to yield to the popular demand, by dwelling on some particulars relating to this point.

Though it is true, in a great measure, that Materials are good or bad in proportion as they are skilfully used or not; it is equally true, that from some are to be obtained effects and qualities, which no skill can obtain from others; for this reason, I think it advisable to say what I consider the best, and why.

That Paper is the best on which it is possible to obtain, with readiness, the very delicate tones required for the distance, skies, &c., the vigour on the foreground, and rough objects, with ease, and at once, so that the Pencil need be changed as seldom as possible. These qualities are best obtained on a Paper, the surface of which is moderately smooth, such as Imperial, moderately hotpressed, or finely woven, which is better. Bristol-board is frequently used; this is like drawing on glass, and as it affords no resistance to the Pencil, it is impossible, without great labour, to obtain any power; and if it be chosen to make what is called, or rather miscalled, a highly-finished Drawing, it would be better at once to take the Brush, which does ten times as much in one-tenth of the time. Rough paper is bad in the direct reverse, for this resists the Pencil so much, that every thing looks coarse and powdery, and it is in vain to try to gain flatness. It is also an important point to have the Paper as flat as possible; for if the Pencil be passed over an uneven surface, it meets with greater resistance sometimes than at others, and this again destroys the evenness of the colour. Very agreeable contrivances are now made use of. Instead of laying the Paper down on boards, any number of sheets of equal size are pressed together and glued on the edges only, and all round; these are fixed to a tolerably strong mill-board, and the whole forms a most advantageous flat surface, as solid as a board. I think they are called French blocks. The sheet on which the Drawing is made can be removed instantly. For sketching from Nature it is quite a luxury.

Although I have here written on the use of the Lead Pencil, what has been said equally applies to Chalk. I prefer the Lead Pencil for general purposes, chiefly for the variety and tone of colour to be obtained from it with so much freedom. It does not, however, do so well for Academy Figures,—Black Chalk is better. The Lead Pencils I prefer, are those made by Mordan and Co.; they are more to be relied on than any others I have used, are purer, and in all respects are better made than others, particularly those most commonly used, as H. HB. B. BB.

I have not hastily adopted this opinion of their Pencils, but sought, in an actual acquaintance with the various modes of making this instrument, and selecting and preparing the lead, how the most essential requisites were to be obtained. Several makers have succeeded in improving the Black Lead Pencil, but Mordan and Co. are the only manufacturers whom I know, who add, to a careful selection of the purest Cumberland lead, such mechanical means of perfecting the instrument in every way, as leaves nothing to desire.

To get over the difficulty of obtaining local colour with the Pencil or Chalk, coloured Paper is used, which produces a most enticing effect. On this, white, in a liquid state, is used for the high lights, and the Paper being left for the light parts of such objects as are not in themselves white, some notion of the local colour is gained; and the colour of the Paper being even, the strokes of the Pencil have a better effect than on white paper, the contrast not being so harsh. This white should never be used but on such objects as are *actually white* in Nature, or nearly so, and the white on them should be more solid and bright, according to their degree of brilliancy.

This white is obtained in bottles in a moist impasted state, and is diluted with water, or used as it is. It always appears brighter when dry than wet, and for this allowance must be made.

The coloured Paper, which I think best adapted for the Lead Pencil, is grey, such as in the extra Examples which accompany this Volume; it harmonizes best with the colour of the Pencil, and should be of the same depth of colour. If too dark, it hides too much the Pencil lines; and if too light, is scarcely better than white paper. It is difficult to obtain this paper of the right tone of colour, and such is the extreme uncertainty in making it, that it often has a blue, green, or red cast. Dobbs and Co. have lately, at my suggestion, endeavoured to obtain a good colour, and they have, I believe, succeeded. I by no means recommend the use of coloured papers to beginners; the effects produced on them are more captivating than on white paper, and the beginner never should have his natural inclination to rely on his Materials, and to save himself the trouble of acquiring knowledge, encouraged. White paper is best at first, because it best exhibits the faults of the Student. I therefore recommend him most strenuously to use it at first; and when he afterwards uses coloured paper, he will know precisely what it is worth, and will not expect more from it than it will afford.

All the Skies and Distances in such of the Plates in this Work as they occur, are drawn, as may be seen, with long lines; and if afterwards they appear too coarse, either the finger or a soft leather Stump is passed over them to reduce their harshness. A still better thing is a Hair Pencil used dry,—it is a more delicate instrument, and more controllable. The Stump, when used with judgment, is a most valuable instrument; with it Skies may be admirably done, charging it with a sufficient quantity of Lead, obtained by rubbing a soft Pencil on a coarse piece of Paper. The tones it produces are very aërial; a quantity of colour is speedily obtained; the fleeting forms of Clouds are most rapidly secured; and it subdues the distances of Landscape, to any degree required, according to the distance or nature of the object, and overcomes the superabundant evidence of the markings of the Pencil. To the Figure it may be applied with the best effect, as may be seen in Pl. IV. The impalpable tone of colour produced by the Stump on the Shadows is very beautiful, as it seems to partake of the positive nature of Shade, and succeeds admirably in such parts as are smooth, or comparatively so: for example, the Shadow across an unbroken Road, (Pl. XXIV.), or on the surfaces of plastered Buildings, or on Water, (as in Pl. XXV.), or on the Trunk of Birch and Beech Trees, (Pl. XIII. and XIX.), and it may therefore be advantageously employed on these or the like occasions; and where the too great evidence of the lines on the shadows of objects, smooth or rough, have a tendency to make them too attractive, and to come forward instead of retiring. It must be understood that I speak of the Stump, only as another and more ready means of following up irrefragable principles, as with its speed greater truth is gained, a fact which establishes the best reason for using it. There can be no advantage in taking the longer and the weaker means, when the more speedy are the more effectual.

Indian Rubber is of small use except to obliterate entirely. The force it requires spreads the particles of the Pencil, and smears; if it be required to remove entirely a small portion of light amidst masses of colour, (such as the light Masts, Fish, Baskets, &c., in Pl. XXVI.), they may be very nicely done, by cutting a hole in a piece of clean Paper, and laying it gently on the Drawing, leaving that portion of the Drawing to be removed, to be seen through the hole. This may now be rubbed out fearlessly, as the surrounding paper, if held firmly, protects the surrounding portions of the Drawing.

Bread is the better material, and may be used in two ways; by rolling it between the thumb and finger into pellets, to subtract the too great depth of colour from small parts, which is done by simply pressing it down perpendicularly on the paper, rather hard, and raising it again in the same way, the superabundant particles of the lead adhering to it;—to do this, it must be sufficiently new to retain some of its moisture; and again, by rubbing it into crumbs, the excess of colour in the first sketch, or any large portion of the Drawing, may be very delicately removed, passing these crumbs gently over the Drawing, with the inner surface of the four fingers.

Bread is the only means of removing Black Chalk, and in drawing the Figure, the nicety required on many and most of the colours is principally to be obtained by it.

There are many modes recommended of fixing Pencil Drawings. Mine, I generally fix, by first pouring scalding water over them from a jug, or other vessel, when the Drawing is laid flat on a board, and inclined. The loose particles of the Pencil are, in this way, instantly removed by the body of water, and carried off before they have time to settle, as they do with some other methods, to the injury of the Drawing. By this means the size in the paper is softened, and this, when the paper dries, is sufficient to hold very firmly all the light tints and the darker, so much that the Drawing may be passed, without danger, through gum-water or isinglass, to fix them, which should never be so strong as to leave shining particles when dry. The Gum-water, or Isinglass, thus prepared, should be laid in a flat dish, and the Drawing passed through it; and if it be on coloured paper, with white lights put on, the white will not be in the least degree injured or removed by this operation.

One word on the Art which alone could enable me to do this work—Lithography.

Many persons have objected to use Lithographic Drawings, because, as they say, having originally been done "right-handed" on the Stone, when printed they are reversed, and "all the lines turn the wrong way." Let those who make such groundless objections, only hold the Drawing before a looking-glass, and they will see it as it was on the stone. The same objections equally apply to it; such as before sloped to the right now slope to the left, and *vice versâ*.

It is with Foliage and Herbage that this is generally felt; but as Nature presents leaves of Trees and blades of Grass different ways, and the surfaces of all objects incline differently, their representatives, the lines, must also differ in their positions. I know of no remedy for this complaint except by violating Nature.

Many also dislike to receive, from their Tutor, Lithographic Drawings as models, forgetting that, unless he approved of them, he would not use them: they expect always to receive from him, his own Drawings, and if he have many Pupils, his life-time would not be sufficient to supply them all. No one makes it a condition that the individual who gives them lessons in Language, should have been the author of the Grammar, or that the Musician should have composed every piece he places before his Pupils for their practice.

I have often been astonished to hear such light objections raised to an Art, which, I think, cannot be too much valued, since to Art in general it is what letter-press printing is to literature. Some there are who prefer a copy of a Lithographic Drawing in Lead Pencil: this is to prefer a translation to the original, and every impression of a Lithographic Drawing is as nearly an original as any thing can be that is not so in the strictest possible sense of the word.

I have many impressions of Lithographic Drawings, by English and French Artists, particularly the latter. Our neighbours have been wiser than we; they have proved, and the French public have appreciated, its value. These Drawings have all the beauty and power of talent peculiar to their authors, which would be in vain looked for in the best translation; and the public is offered the advantage of being able to study what would, otherwise, be wholly unattainable, or only at so much cost and labour, as to be within the reach of very few. There is, it is true, an overwhelming preponderance of trash; still that does not affect the merit of Lithography in able hands; and though it has already done much, much more remains to be done. Sir Walter Scott did not reject the use of type, because that type which gave to the public his inestimable works, might have printed "trifles light as air;" nor do the public feel the pleasure of perusing them alloyed, nor their value the less, from any consideration of the utter worthlessness of what is by the same means placed before them.

These weak objections to some Art, and its means, and the mistaken admiration of others, proceed from the general dearth of real knowledge on a subject, all take upon them to discuss, able or unable.

I could not refuse this opportunity of saying so much of an Art I greatly admire, especially as in this country we have, through the talent of Mr. Hullmandel, as a printer, advantages in this important respect over every other. Such as derive benefit from a discovery so remarkable for its power of dissemination, will be eloquent in its praise, and more from me would be mistimed and superfluous.

I have lately contrived a Pencil, or Chalk Holder, made by Mordan and Co., which, I hope, will be found a convenient and an elegant substitute for that very awkward instrument, the Port-crayon.

When the Lead Pencil is half used, it then becomes inconveniently short, whether for writing or drawing, and for that reason it is often laid aside or wasted; but from the Holder, it can be gradually projected as it wears away, and can be firmly fixed at any required length. A good Pencil can be thus conveniently used to the last. With the economy and usefulness of the Holder, are united lightness, cleanliness, and elegance; for, by its use, the unsightly appearance of a Lead Pencil, dirtied by the fingers, which have been unavoidably soiled by frequently cutting it, is prevented, and the point of the Pencil may be preserved, by using the Holder as a sheath. All who draw will find this instrument a desideratum. For holding Lithographic Chalk it is very favourable.

R. CLAY, PRINTER, BREAD-STREET-HILL.

ERRATA.

Page 4,	line 8,	*for*	and effective,	*read*	and are effective
12	14	—	inspirations	—	inspiration
32	26	—	two	—	too
40	28	—	Plate IX.	—	Plate X.
41	33	—	Plate X.	—	Plate XI.
56,	last line	—	rounder	—	round
65,	line 13	—	former	—	latter
66	2	—	in doors	—	in-doors
73	25	—	Plate X.	—	Plate IX.